An investigation into the ways in which children use collaborative talk to develop their response to text

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AN INVESTIGATION INTO THE WAYS IN WHICH CHILDREN USE COLLABORATIVE TALK TO DEVELOP THEIR RESPONSE TO TEXT

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DEDICATION

To all those who love to play
and dare to imagine the unimaginable.
To all the children I have known
who taught me to play.
To those who yearn to learn.
To my family

I dedicate this thesis.

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CHAPTER 1

INTRODUCTION

CHAPTER 1

Introduction

ABSTRACT

The thesis attempts to answer the question of how children make sense of literary text through collaborative reading tasks in a primary classroom, and what implications are raised for teachers.

It begins by offering a rationale for the study in the light of contemporary literature and definitions of text. Investigators into classroom communication have raised questions as to what exactly teachers do when they set tasks and assess learning in collaborative frameworks, and claims have been made that certain collaborative talk styles offer the greatest opportunities for pupils to use and practise cognitive skills. How these styles relate to the way children make sense of text forms the focus of the study.

This thesis will present a case study carried out on a small group following a collaborative reading procedure in which the teacher uses a mix of whole class and small group communication, and makes the ground rules for speaking and listening explicit as part of the set tasks. As part of the school collaborative reading programme,

the pupils are given clear instructions and preparation in answering task questions and following a systematic process-oriented approach to planning and monitoring their own work. The selected mixed group were observed over three terms using a wide range of ethnographic methods of data collection and analysis, in which the researcher role was that of participant observer.

The study suggests that the learning process is much more sophisticated than is generally assumed by teachers, and that teachers need to be enabled to generate process indicators for collaborative talk and task performance, with which to monitor and assess individual learning, rather than relying on predetermined definitions of 'on' task talk and learning outcomes.

The thesis is built around data that have been collected while leaving the normal classroom activities relatively uninterrupted by the research process, in contrast to other research into collaborative learning which has tended to either isolate the target groups physically from the classroom or use researcher designed tasks. The implications raised are therefore grounded in naturalistic data from the daily activities of a large classroom, and the thesis thus aims to address issues of classroom teaching by highlighting the intercontextual nature of children's learning talk and the importance of aspects of the teacher's role such as task design and identifying process indicators.

1.0 This chapter will introduce the title and aims of the thesis in investigating children's talk, with reference to the particular type of methodology used and rationale behind the researcher's role as participant observer.

1.1 The title and aims of the thesis

The title of the thesis is '*An investigation into the ways in which children use collaborative talk to develop their response to text.*' It aims to address three main research questions which are as follows:

1. How children's naturalistic collaborative talk be investigated?
2. What are the characteristics of children's talk in various collaborative group tasks related to literary text?
3. How do children develop their response to text?
4. What might be the implications for classroom teaching.

In order to assist the explication of the process of investigating learning talk, and to develop the logical argument of the thesis concerning the socially discursive dimensions of learning, the following personal background is presented in the form of a discourse, addressing the 'implied' academic reader. This will be followed by an overview of the chapters dealing with the different aspects of how the research question was investigated, its findings and implications for classroom learning discussed, and conclusions drawn as to the social nature of the learning process.

1.2 The researcher as participant observer

1.2.1 *Rationale for clarifying the reflexive dimension of the thesis*

In line with Bakhtin's notion that thought is dialogic and Edwards' and Potter's (in Harre and Stearns 1995, p.91) notion of accountability this thesis is treated as a form of discourse with interactional consequences for which the writer is accountable. This is because the study used an interpretative paradigm where the researcher took on a participant observer role, thus creating an overtly value laden data collection and analysis procedure. Thus the researcher's own presence in the classroom context formed part of the data that was collected, and this required careful explication as part of the analysis procedure.

The following is part of a discussion about the accountability of 'the current speaker or writer' and the interactive significance of 'footings' (p.91):

> *"At the same time as they are reporting and constructing explanations of events, speakers are accountable for their own actions in speaking, for the veracity of their accounts, and for the interactional consequences of those accounts. This is the notion of accountability which has been explored more by ethnomethodologists than by social psychologists. The notion of 'footing' (Goffman, 1979, Levinson, 1988) is useful here in pointing to the basis on which an account is offered,whether from direct experience and involvement, or as a factual report that is based on the testimony of a reliable witness, as a disinterested passing on of possibly contentious information, or as reported speech, and so on. Footing plays a central part in accountability. The interactional work performed in reporting events, including attributional issues for speaker and audience, may be accomplished indirectly through the way in which reported events and attributional issues in them are handled. Conversely, establishing footing, or one's personal accountability for the veracity of a report, can work towards claiming credit for, or distance from the reported events."*

Edwards and Potter, 1993 (p.25)

In clarifying their own subjective and discursive platform, Edwards and Potter (1992) interject specific frames of print that deal with the way they as authors exchanged reflexive comments in the course of presenting their main argument. This was in order to portray an awareness of their own involvement in the 'discursive strategies' about which they wrote, and an heightened awareness of their ongoing dialogic thought processes.

The authors also explicate the discursive process of memory whereby rhetorical frameworks operate in the selection of appropriate experiences to furnish descriptions within discourse.

In the light of this perspective, the accountability of the author of this thesis is at issue in a discourse about discourse. To address this, it seems appropriate to implement Goffman's notion of 'footing', and introduce a researcher's personal rationale for investigating collaborative talk about literary text. This is my aim in the following section.

1.2.2 *Inclusion of researcher's background in the use of a reflexive account*

"True understanding in literature and literary scholarship is always historical and personified.."

Bakhtin, 1988 (p.162)

"By including our own role within the research focus, and perhaps even systematically exploiting our participation in the settings under study as researchers, we can produce accounts of the social world and justify them without placing reliance on futile appeals to empiricism, of either positivist or naturalist varieties."

Hammersley and Atkinson, 1995 (p.21)

The thesis is centred on the study of educational issues concerned with pupil response to text and its development through collaborative group tasks and talk: "The explanations which arise from this ethnographically based study are inevitably rooted in the researcher's own 'rhetorical stake' or communicative interests and position." (Edwards and Potter, 1992, p.90). This discursive stance is to be part of the dialogue, because the role of 'participant observer' was taken, in which full accountability rests on the researcher for being a part of the communicative setting that is being investigated. In other words, the embedded cultural interests of an individual researcher, reporter, and writer need to be fully taken account of in order for a degree of objectivity to be achieved between writer and reader.

"Discourse analysis brings into focus the issue of reflexivity, of how our own understandings (of children's minds or of discourse itself) are themselves discursive constructions....And what happens when an analysis of discourse is disputed? The thing to recall is that all descriptions and analyses are contestable and arguable. This is not a refutation, as it might be for positivistic claims to truth and objectivity, but rather a voice in a debate, in a discourse about discourse." Edwards, (1993), p.222

Eisner (1991) discusses the notion of 'the positive exploitation of our own subjectivity' in the qualitative research process that combines perceiving and interpretation. The consideration of subjectivity in research allows for multiple perspectives, which form part of the data in the form of personal biographies. It is to take account of the many selves and perspectives at play in a context, each offering a way of examining the evidence from a different angle: Eisner considers the virtues of this approach as *"...a matter of being able to handle several ways of seeing as a series of differing views rather than reducing all views to a single correct one."* (p.48) and quotes Schwab:

> *"It is not so much a matter of ultimately achieving a coherent integration among the many perspectives, as one of being intellectually versatile or theoretically eclectic..."* (Schwab, 1969)

The central aim is to portray the changing, cyclic responses of a group interacting collaboratively with literary text, and the various influences upon that response including those of the researcher's interactional role. From a comprehensive treatment of the data examining discursive inferential actions, it will be possible to create some idea of the socially embedded indicators of the learning process and the explanatory claim that these arise from a cyclic progression of the pupils' individual and group responses. The level of researcher/writer accountability should become clear as a result of these interactional descriptions of interactions!

The following is a reflexive example of my own 'inner speech' where I conduct a dialogue with the 'implied reader' (Iser, 1978) of my thesis. In this way I would like to make it clear that I am aware of the paradigmatic problems of committing an open-ended enquiry to print, which is essentially to do with closure and making the internal

logic of this investigation as bullet proof as possible. If the study of the dimensionally complex process of reader response is to be seen as evolving from one reader to the other, as in the case of the target group developing responses collaboratively, then a consideration of the researcher's own experiences can help develop a multi-levelled view of those interactions under observation.

1.2.3 *Reflexive account - investigating the rhetoric of failure*

> *"..versions of the world and versions of mind and self are mutually dependent."*
>
> Edwards and Potter (1992) , p.152

My developing response to text was inevitably driven by my own low self image as a learner, and initial education produced negligible achievements, which seemed to follow on from a perceived implication that my capabilities were not up to 'A' level standards. However, as a result of striving to attribute the cause of my predicament to some institutional origin, I dealt with my sense of identity in ways that later informed my insights into the way pupils subvert their teachers' expectations. Several examples of this will be apparent to the reader later in the thesis.

I successfully broadened my own education in my late 30's and 40's, passing exams, gaining an MA and qualifying for a grant to work on a Ph.D. without ever gaining A' levels or an ordinary first degree. The discursive realities of my life were to be the bedrock of what I conceived the direction of my research should be, for I developed a higher self image and accountability through reading numerous works of philosophy,

science and literature and discussing meanings and implications with friends and acquaintances.

The 'self fulfilling prophecy' seemed to have behind it social purposes of elitism and gender programming that were out of the reach of my understanding at the time, although I was aware of the process and need to attribute blame. Edwards and Potter (1992) clarify the extent to which my early contribution would itself have been a process in my psychological development enacted through discourse.

My own self image as an educational 'failure' began to change as a trainee teacher. Although I still felt influenced by what I perceived to be a set of standards that prejudged my capabilities, the underlying 'primary' perceptions of life we possess that are deeply embedded in a socio-cultural matrix, became clearer. In discussion of material from my own background with fellow teachers, I perceived that people were committed to educational change and that self image focused on associated issues. This discourse was characterised by a polarity between 'traditional' and 'progressive' teaching methods, which at training college was presented in terms of a specific focus on 'interdisciplinary enquiry' (IDE). My response was to sense that progressive methods did not provide all the answers, and there was a need to transcend the dichotomy with more sophisticated approaches. I applied the notion of critical enquiry to small groups in adult education, and later in research as my work on the MEd dissertation shows.

1.2.4 *Discourse between books and friends*

Edwards and Potter (1992) claim that all discourse performs a rhetorical function which has to do with constructing versions of reality - ways of seeing reality - through the 'identification of blame and responsibility' (p.119) and that:

> *...versions of self and identity are constructed as factual and fitted to people's practical activities and interactions."* Edwards and Potter (1992) p.127

Attributional concerns formed what Goffman (1974) called the socially general 'primary frames' of experience, and these are what supported my own developing response to texts.

The following insights developed as a process of talking and reading, the two major elements of study in this thesis. The way both skills are interdependent and rhetorically designed to develop in different ways in different learners was to absorb my enquiry into learning at a very deep level. At the bottom line, a researcher's own understanding of personal learning patterns should be seen to shape and direct enquiry into other, 'objective', learning contexts.

1.2.5 *Developing response as a reader in generating categories of description*

From the perspective of discursive psychology, categorisation - generally accepted by cognitive and social psychology as 'the most fundamental organising principles of human thought and action' (Edwards 1991, p.515) - is a situated activity:

'..it performs moral work on the world described and, indexically, on the current interaction and participants who are producing and receiving the descriptions'

Edwards, 1993, (p.518)

I perceived, through dialogue with friends and books, that views on reality are moulded through the discursive use of categories, and the semantic simplifications of these categories are repeated and reinforced. Thus, in challenging the inevitability of failure and its reinforcement process, I felt I could belong to a 'community of enquiry' to support my changing my self image. The notion of 'critical awareness' - through reading and discussing Freire (1985) - became itself a category with which to refer to in discourse, and seek causes for its absence, and consequently outcomes of its absence, particularly in terms of 'educational failure'.

It is this category which I began to test on initial teacher training, that later became the basis of my investigation into situated cognition and the identification by conversational analysis (Resnick, 1989) of the 'comprehension monitoring strategies' of everyday talk. This view of embedded cognition is closely related to that of Edwards and Potter,who refer to the underlying cognitive competencies implied in their model of discursive action makes, and contrast this with models used for instance in the area of the social psychology of conversation:

'What is not fully recognised is the conversational work done by explanations - these are taken to be merely informative answers to questions - nor of the subtle, yet pervasive relations between description and inference.....on the one hand, the constructive work of descriptive discourse and on the other hand, speakers' interestedness displayed through their descriptions and explanations.'

Edwards and Potter, 1993 (p.31)

I was drawn to test the perception that naturally occurring discourse frequently involves skills of interdisciplinary enquiry, through an inherent interest in verifying truth or factual claims. That this is not easily explained by traditional cognitivist meta-theories was becoming evident as I enquired into ways of using language, throughout my experience in teaching adults.

In conceiving of being critical I used rhetorically my own self justification, where it was constructive to be critical of what Edwards (1993) describes as the 'moral work' of generally used categorisation, that which performs a rhetorical stereotypical function, and becomes 'not just a way of seeing but a way of constructing seeing' (p.523). Thus I further defined my social role in response to what Young (1992) claims as the truly moral educative purpose in the light of today's global issues: to facilitate the development in learners of critical awareness and problem solving capabilities.

1.2.6 *The purpose of the thesis*

In conclusion, my own developing response to theoretical texts and the interpersonal discourses throughout my learning history, has fashioned the insights about language and critical thinking, making it reasonable and completely natural for me to conduct my research as a discursive voice amongst others. If, as Edwards and Potter observe, the world is rhetorically constructed and pragmatically designed to serve the interests of discursive participants as regards personality, self image/role, attitudes, thought and feelings, etc., then theoretical development lies in generating further 'empirical and theoretical analysis of what goes on in ordinary discourse' (Edwards & Potter, 199, p.38).

In this thesis, the role of language is investigated in the context of collaborative speech acts performed by a small group of pupils, in order to reveal the underlying social purposes and intentions that formulate their developing response to text.

1.3 The main aims of the thesis in presenting the study

The study presented aims to perform the following functions:

- introduce the initial research questions:
- what does talk for learning actually look like?
- what influences talk for learning in the classroom?
- how do learners respond to and make sense of text?
- what is the nature of the teacher's role in collaborative group settings?
- what are the variables in pupil-pupil talk?
- what might be the indicators of learning in these settings?
- what are the implications of the findings to teachers?
- present a methodological rationale to suit the nature of the investigation
- execute a programme of integrated inductive and deductive analysis of sections of talk, to determine discursive acts

- highlight and discuss variations in pupil behaviour, and how those might be indicating underlying rhetorical issues
- suggest implications for teachers as to what
- might be the indicators of learning in collaborative tasks

1.3.1 *The discourse of learning as a theoretical focus*

In chapters 2 and 3, the thesis will set the historical framework for the development of discourse theory, its particular psychological formulations, and how it has been analysed.

Key focus of study

The following is the key to my investigative rationale, and the fulcrum around which the methodology, discussion and conclusions turn. This study subscribes to the view that discourse is world-forming and person-making in its moment-by-moment contextuality, and it is therefore the basis of my argument that talk for learning should be studied, rather than from the platform of ideal psychological models of personality and its features. Edwards and Potter's definition of personality features: categorisation, self image, attitude (1992) depict these as social actions. The discursive use of personality and role are instrumental to the achievement of these actions. The traditional approaches to investigating thought rely on assumptions that do not treat language as central to their thesis.

Challenging assumptions

The primary aim, therefore, is to challenge teachers' basic assumptions about what is 'on-' or 'off-task' behaviour, and how children learn in collaborative classroom contexts. To do this, the thesis will provide more empirical and theoretical analysis of natural conversation. It will show how pupils use situated cognition in collaborative group talk for the purposes of working out social purposes of attribution (blame and responsibility), attitude, self image/role and categorisation. These discursive actions are carried out through the generation of implication by descriptive discourse. That is to say, implicate meanings are constructed through the use of discursive description of events drawn from chosen memories, throughout natural discursive contexts. It will be apparent that the target group of 9-11 year-olds are quite capable of experimenting with adult speech forms, to test social purposes and formulaic or 'idealised models' of character/personality or collective experiences in order to accomplish attribution and manipulate inference. These communicative devices form part of their collaborative talk in the process of performing reading tasks, and are the means by which they deal with new information from the matrix of social meaning.

The question arises whether these features of conversation are treated as part of the teacher's basic assumptions of 'on-task' behaviour, which are derived from pre-established commonly held educational goals. If this is so, and tasks are structured with the aim to encourage learners to use their own ways of speaking to collaborate together, the questions relating to their expectations of being engaged in process learning (i.e. learning about the skills of co-operative group talk), and might be considered to be learning indicators.

1.3.2 *Highlighting inconsistencies in traditional psychologically based theory*

Discourse analysis provides descriptions of socially embedded cognition with which a critique can be made of more traditional psychological perceptions. To sort out how discursive psychology contrasts with conventional knowledge systems about language and learning, the chapter on theoretical background seeks to highlight the new paradigm at the heart of the debate about whether educational models should depict 'transmission' or 'transformation' of cultural experience.

The theory behind language and learning, and how this has been studied in classroom practice with special emphasis on reading tasks, begins with a consideration of the historical development of educational understanding, particularly the neo-Vygotskian movement.

With the greater emphasis on language, our understanding of how meaning is made is taken through analyses of styles of talk and how they influence thinking (for instance Barnes and Todd 1977, Mercer, 1996, Phillips, 1992, Edwards and Potter 1992, Harre and Stearns 1995).

1.4 Methodological issues

1.4.1 *What is an appropriate procedure for studying talk for learning ?*

In chapter 4 a discussion of the methodological issues will highlight the suitability of various procedures of recording and analysing discursive material from classroom interaction.

Ethnomethodological approaches to classroom research

Early work done on classroom communication (Edwards and Furlong, 1978; Edwards and Westgate 1987) has been seen as moving from the experimental paradigm to using a more anthropologically based methodology. Insights into the situated nature of cognition (Resnick, Levine and Teasley, 1993; Bakhtin, 1988; Maybin, 1994) have caused us to question the experimental approaches to studying linguistic phenomena, which are based on assumptions as to what is on-task learning behaviour. Ethnomethodological traditions have developed the notion of 'thick description' (Geertz, 1973) describing contextualised talk. However, collection and analysis procedures investigating pupil-pupil interaction still seem - as Barnes and Todd (1977) were - to be dependent on contexts where the researcher is involved in the set up of the tasks: for example the work of SLANT (Mercer 1996) which is based on collaborative tasks that focus on computer generated text. Investigations into collaborative talk generally have been given a research focus that tends to underemphasise the influences of the larger context of classroom activity, and other possible intercontextual relationships (social dimensions of experience including pupil background and interests) that contribute to the quality of pupil talk. In order to capture some of the various influences on collaborative talk, account has to be taken of the complexity of social meaning making, and the way the researcher's role influences the learning context.

Role of participant observer

The discursive practice of researchers needs further examination as to the degree of role-synthesis into the classroom culture. The more 'invisible' the research can be, the clearer the description may be of the various different perspectives at work in the context.

Reflexivity is an important ingredient in this process, where the interactions of the participant observer within the context under observation are taken into consideration.

A discussion will be presented comparing the different interpretations of descriptive and explanatory validity between quantitative and qualitative research, and the significance of cross referencing data and ongoing theoretical sampling and analysis.

1.4.2 *Collection and analysis of data*

The collection and analysis cycle as blueprinted by Strauss and Corbin's (1990) explication of 'grounded theory', will be discussed in detail as the main procedure for creating 'thick description' of collaborative contexts. The cross referencing and triangulation methods will be explained in detail as the basis of establishing a degree of descriptive validity, which in turn will be shown to contribute to a coherent tentative explanatory theory formulated from verbatim data of pupil talk.

1.5 The research process

1.5.1 *Discussion of the findings*

Chapter 5 will discuss what counts as learning, thought, memory to pupils in the context of collaborative classroom talk, and the rhetorical nature of the way they construct meanings in response to literary text. This will also include a discussion of what analysis of group talk revealed:

a) the influences on pupil talk including pupil background, teacher input and school/classroom contexts;

b) variations in pupil talk;

c) the apparent cyclic nature of response and the idiosyncratic nature of pupil talk that is constructed from each individual's unique set of circumstances and disposition.

Learning discourse and its description

A deeper consideration of how verbal and behavioural indicators of learning that relate to underlying social rhetorical issues of schooling will survey the evidence of Edwards and Potters' (1992, 1993) 'discursive accomplishments' made by the target group, including socially embedded psychological strategies such as:

i) rhetorical organisation of discursive content for the purpose of truth seeking and the establishment of facts;

ii) concerns for self identity as learner, and the use of narrative character or personality (role, status) models;

iii) attribution (blame, responsibility, accountability) issues and the selection of description (utilising categorisation and personality models) to serve these purposes.

The main findings concern the nature of situated cognition and its construction as the pupils respond to both the text of the task with its process requirements and the literary text presented to them as part of the curriculum. This is illustrated by a portrayal of children of between 9-11 years exploring and practising adult discursive strategies as they construct their own discursive environment along the lines of the task design. The way they relate to each other through selecting varieties of speech styles and content reveals the way they seek socially purposeful ends to bend those received intentions to their own persuasive strategies. This begins to answer Edwards' and Potters' (1992, 1995) call for more empirical and theoretical analysis of natural discourse in support of their discursive action model, testing their claim to its validity and making it specific to collaborative classroom learning contexts.

The teacher's role

A discussion of the teacher's role in the organisation of tasks and the discursive matrix of small groups within the larger classroom will distil several points about communication in this particular classroom context such as:

a) teacher explication of the ground rules for talk and her management of group composition and timetabling for collaborative taskwork;

b) pupil perspectives of the ground rules and the ways in which these are given a platform in large group feedback;

c) the quality and style of teacher input to small group discussion;

d) organisation of task outcomes;

e) pupil perspectives of those outcomes.

Out of this will be derived a clarification of what for the teacher counts as indicators of learning in collaborative reading contexts, and whether pupils share the same views as to their learning.

1.6 Implications

Chapter 5 will also consider the implications for teachers of the indicators of learning in small collaborative groups working on reading tasks, in large classrooms. It will pose the following questions:

a) Is too much dependence placed by teachers on observable, productive learning outcomes without considering whether situated cognition is being harnessed in wide ranging talk styles that integrate the social dimensions of learning?

b) If teachers re-evaluated their assumptions about how and why children learn, what sort of changes to classroom practice could they consider making, based on the significance of social indicators of learning?

c) What broader organisational implications are there to implementing these changes in terms of training for both teachers and pupils?

Implications for methodology

It has been acknowledged that we need more empirical and theoretical analysis of what goes on in ordinary discourse. The study addresses the controversies concerning the extent of data, collection, how it is collected, and how it is analysed for the purposes of looking at how children really think as opposed to what is assumed and expected that they are thinking or learning. In particular, it provides a critique of the role of participant observer in the classroom, and the way relative descriptive and respondent validity can be generated.

1.7 Conclusion

The conclusion will summarise the main points raised by the thesis under the topics:

a) the situated, discursive basis of the construction of cognition with the consequent emergence of indicators to learning that imply there is a need for a change in teachers' assumptions about children's learning;

b) implications of the above for classroom teaching and both pupil and teacher training in group communication skills, and

c) the design of the methodology and implications for further research.

The final paragraph summarises the originality of the contribution offered by this thesis, in the way it has presented a description of collaborative talk which includes ordinary discourse between members of a small group of primary pupils, where they are also engaged in the rhetorical structures of learning involving text based tasks. It is evidence for the applicability of discourse analysis to children's collaborative talk in the classroom, and makes a case for re-evaluation of both research and educational assumptions in terms of the socially situated nature of the learning process.

CHAPTER 2

THEORY

Part I: ***Talk for Learning***
Part II: ***Developing Response to Text***

CHAPTER 2

- Part I -

Talk for Learning

2.1. Introduction

In this chapter a theoretical background to the study of talk for learning will be presented, showing how the interplay of present day ideologies and practice is derived from the recent 30-year period of unprecedented growth in the understanding of the learning process, The changes have led educationalists into deep theoretical controversy between two distinct models of learning: the 'transmission' and the 'transformation' paradigms. To practitioners in the classroom the split manifests itself as a the 'traditional' and 'progressive' approaches respectively. At the heart of the issue lie various views and assumptions about the nature of and the relationship between thought and language, and the differences between 'formal' and 'informal' language styles. In the realities of classroom, both formal, transmitted wisdom and the informal transformative nature of first hand experience interweave (Domby, 1983), and practitioners (pressured by socio-political realities) have been engaged in a search for more effective learning based on how these two dimensions can be kept in balance practically.

In order to investigate the overlapping dimensions of experience manifested in the use of collaborative talk for learning and responding to text, it is necessary to examine some social psychological perspectives of human thought and language, and their historical roots. It will be proposed that the recent advances in research methodology focusing on language development, specifically the analysis of naturally occurring conversation and the social roots of cognition, provide a strong case for a closer look at patterns of classroom communication and the complexities of learning discourse.

2.1.1 *Historical background*

With the advent of the computer age and the 'information super highway', computer generated print and iconography is beginning to become available as a common creative medium, and hopefully an important tool of authorship, providing greater motivation for the learner. Research over the last few decades has lead to considerations as to the role of interactive technology in the individual's learning process. Investigations into learners' use of exploratory talk in computer based tasks (Dawes, 1992; Mercer, Phillips and Somekh, 1991) imply that collaborative tasks using computer generated text may provide a more democratic and expressive medium for learners' own ideas than book based writing tasks. Children in pairs or small groups were found to be active in explaining, interrogating and negotiating on-screen text with each other. Other research into conversation analysis (Resnick, Levine and Teasley, 1993), discursive psychology (Edwards and Potter, 1992; Harre and Stearns 1995), and studies done on collaborative learning (Wells and Chang-Wells, 1992, Lyle, 1996a,1996b) suggest that natural conversational skills are central to the development of situated cognition, with implications for classroom learning. For these reasons the processes of interaction between spoken language with printed text are seen to be a key focus for investigating

creative language use and the development of various levels of language awareness (Wray, 1994).

Eagleton (1983) lays out the progressive development of the understanding of literacy and how the structuralists' analytical work on the mechanism of language laid the foundations for social constructivism and the work of Vygotsky (1962) and of Bruner (1986) which portrayed thought as the internalisation of speech and relationship. Later, neo-Vygotskian thinking (Mercer, 1995; Wegerif and Mercer, 1996; Edwards and Potter, 1992; Mercer and Fisher, 1993; Edwards and Mercer, 1987; Edwards, 1993) generated deeper insights into the nature of situated cognition in learning contexts, focusing on the way individuals and groups collaborate in using language to fulfil certain socially useful purposes.

It has been found that in the application of changing views about learning over the last three decades, classroom practice has attempted to use the developmental theories of Piaget which focus on individual discovery, but create a disempowering role for the teacher (Edwards and Mercer, 1987). Bruner's (1986) notion of scaffolded learning by more experienced learners and adults suggests implications as to the role of the teacher and peer groups in providing children with metacognitive and metalinguistic models. In practice, the generally accepted higher status of print based compared to oral learning - in addition to the practical constraints of classroom organisation - make it difficult for a learner to be provided with opportunities for the collaborative working and reworking of ideas found in exploratory talk styles (Mercer, 1995). The authoritarian 'voice' concerning the status of printed language - one of the many conversational 'voices' discussed in the work of Bakhtin (1988) and Volosinov (1973) - at work in classrooms, forms part of the transmission element of the learning/teaching matrix. It brings the social intentions from larger political and socio-

economic contexts to bear upon the teacher-pupil and pupil-pupil interactions. In order to submit the adult social intentions embedded in speech that they have encountered to their own learning intentions, the learners experiment informally with adult speech styles and discursive functions. This complex, seemingly chaotic, interweaving nature of formal and informal communicative modes, constitutes the day-to-day reality which needs to be addressed in order to deepen our understanding of the learning process.

In order to make the case for studying pupil talk about text, we need to look at how investigations into classroom learning reveal the dichotomies and problems that confront investigators looking at the use of talk for learning.

2.1.2 *Acquiring literacy*

Understanding the way we become literate is fundamental to the study of how talk is used for learning. Olson (1988) asks why, while it is generally agreed, as sociologists and anthropologists point out, that literacy is not merely an individual achievement but a social one, we should be concerned about how we explain the development of children's literacy competencies:

> *'Literacy involves the knowledge that language exists as an artefact, has a structure, is composed of grammatical units including words and sentences, has a meaning somewhat independent of the meaning intended by the speaker, and perhaps most importantly, that its structures may be referred to by means of a metalanguage."*
>
> Olson, 1988, (p.223).

This knowledge has been shown to correlate highly with children's progress in learning to read (Clay, 1966; Wells, 1985a,1985b; Donaldson, 1987), and to be 'part of the oral language competence of the children of more highly literate parents' (Olson, 1988, p.227). Olson's work presents evidence that children from this linguistic background are more likely to use a variety of terms relating to thinking, such as 'I wonder what', 'I think I know what' and other verbs like 'decide', 'remember', 'mean', and 'intend' (Olson, 1988, p.227). Language dealing with the higher order cognitive skills involved in a speaker's awareness of his/her own thinking process is generally described as a 'metalanguage'. Children's early literacy experiences therefore play an important part in preparing them for the talk about talk and thinking that goes on in the classroom, for 'although they can learn without a metalanguage, they cannot be taught without one' (Olson, 1988, p.228). Teale and Sulzby (1986) comment on a body of research (including Goodman (1967) and Clay, 1966) into literacy development in early childhood, and list six conclusions that mark a new approach to the understanding of literacy. These point to the importance of the home and community in developing children's 'reading readiness' (p.259), which emerges through real-life settings from birth to six, and is brought about through 'active engagement with their world' (p.259). Pioneering work done by Heath (1983) and Tizard and Hughes (1984) portrayed the variety of talk and differences between social groups in the way children gained language and cultural experiences at home. Empirical evidence is presented by Tizard and Hughes (1984) of the way children use intense enquiring and questioning in the home, demonstrating their conversational use of complex intellectual skills to deal with domestic issues. These activities involved day-to-day environmental print and writing tasks (such as shopping lists) to cope with everyday social and practical life. The authors contrasted the quality of talk in the home with that in school, commenting on the reduction in opportunities for talk and the quality of talk in the classroom. This raised questions concerning the discrepancy between general assumptions about how

literacy is automatically acquired and how it is actually generated in daily life as a shared creation of culture.

Investigating literacy acts within classroom culture progressed with the introduction of ethnography, which combined both systematic observation and case study methodology and their critical evaluation (Hammersley, 1986a, 1986b and 1994; Atkinson and Delamont, 1988; Lutz, 1986; Strauss and Corbin, 1990) A multi-dimensional view emerged of learners as cultural meaning makers (Halliday, 1978, 1994) who co-created the cultural forms. This study of literacy as a balance of self determinism and the co-creation of culture was reflected in literary criticism where emphasis shifted from text to author to reader (Eagleton 1983). The questions are centred around what the reader brings to the text, and how is text used to generate new meaning within different social contexts. New forms of literacy teaching, reflecting a hidden paradigm shift in understanding appear in Willinsky's (1990a, 1990b) concept of 'the new literacy, Smith's (1988) elucidation of new metaphors of learning comprehension, Clay (1966), Meek (1982/1988), Wells (1985a, 1985b) and Rosen (1988), all exploring meaning making as a multilevelled learning process involving the complex overlapping contexts of an individual's life.

The notion of literacy as a form of communicative competence and social identity creation (Gumperz and Cook-Gumperz, 1982) also emphasised the complexity of modern social realities in which individuals are often required to switch flexibly between different codes, registers or dialects and interact with more than one 'community of understanding'. The complex nature of socially embedded acts of meaning making posed a challenge to ethnographic research, and the utilisation of conversation and discourse analysis has been applied to classroom ethnography to address these issues.

2.1.3 *Conversation and discourse analysis*

Recent developments in the study of the situatedness of cognition and psychological phenomena have shown the complexity of language and the way different codes, dialects, registers and comprehension monitoring strategies are interchanged in fast succession to suit the individual's day to day personal or social needs and interests.

Resnick, Levine and Teasley's edited works (1991) deal fully with the notion of 'socially constructed tools for reasoning' (p.7) and show how the learning process develops through the medium of the flexible, idiosyncratic structures of natural conversation. The question arises whether the structure of classroom activities does or does not inhibit the constructive use of these conversational strategies that allow for the checking and testing of comprehension and the building of shared cognition. Edwards and Potter (1992) also make the case for analysing naturally occurring discourse, highlighting the way talk is moulded by underlying social intentions.

These findings have contributed to the gradual shift in classroom research methodology over the last 30 years or so, to a largely ethnographic approach. The more positivist approaches that use systematic observation and questionnaires (Bennett, 1976) were found to be inadequate (Delamont and Hamilton, 1986; Hammersley, 1986a, 1986b) for the study of talk, which necessitated a deeper, more detailed analysis of data using recorded speech and field notes to generate what Geertz (1973) calls 'holistic' data collection, or 'thick description'. This latter involves the researcher in a sort of cultural osmosis, participating in the observed learning context and explicitly presenting both observer's and participant's perspectives in the analysis. A degree of

descriptive validity is measured by the extent to which open and honest discourse is provided to account for all interactive assumptions and expectations that emerged contextually. In this way, naturally occurring conversation can be studied as a responsive mechanism to an interdependent system of contexts involving the pupil's background, structure of school life, classroom activity, pupil-pupil group activity and teacher-pupil interaction.

2.1.4 *Research implications*

With the new technology impinging on the individual learner, bringing a wide range of knowledge content into the home from science to science fiction, the emphasis for research is beginning to focus powerfully on individual choice and critical thinking skills (Young, 1992, and De Bono, 1994). For Young, the realities of living in interdependent, multicultural societies are becoming a matter for the individual to find ways of operating on the global stage and to take on new levels of responsibility for environmental issues. He reflects and emphasises Habermas' (1970) theory of the purpose of talk in order to negotiate consensus, and this is a popular rationale amongst educationalists who wish to promote the development of co-operative behaviour in learners. Young sees the solution of large scale survival issues as requiring creative problem solving on a daily practical level, for which the old styles of linear thinking have become inoperable and obsolescent. The speed by which information technology can access and process information and perform measurement functions changes the way in which we solve problems, necessitating a greater reflexivity upon our own thinking processes, and a critical awareness that is pragmatic. Collaborative, intercultural solutions are needed, to solve issues such as pollution, therefore new communicative skills are needed to develop co-operative, pro-active strategies that

entertain what De Bono describes as parallel possibilities. Young (1992) calls for *"a truly universal problem solving education"* (p.124).

2.1.4.1 *Addressing controversies over the purposes of talk and the generation and legitimation of knowledge*

As Young's work suggests, research needs to address the deeper theoretical issues that lie behind talk for learning, and the perceived social changes brought about by technological development. There appear to be contrasting views that need to be tested by empirical studies, of which the present investigation claims to be one.

The background to contemporary views on the purposes of collaborative talk are as follows. On one hand, Habermas' (1970) ideas are regarded as central to the understanding of language as an essentially co-operative tool, that may be developed to enhance cultural progress through consensus. Lyotard (1979) on the other hand suggests that with the development of modern micro and media technology, the uses to which language is put are changing. In his view language is made up of language games of which consensus is one which deals with the legitimation of knowledge. As technology takes over the role of accumulating information, so the individual's need to access information and compete to perform problem solving strategies increases. This leads to the redundancy of professional knowledge bases, such as those of science, and the rise of importance of critical thinking skills. Science itself can be seen to propagate the legitimation business through the playing of 'narrative' games, as do other areas of expertise. The discursive basis of knowledge creation or reorganisation, Lyotard (1979) suspects, will in future be seen as intrinsic to a new definition of competitive language competence.

As predicted by Lyotard (1979) in his description of the way knowledge is being treated as a commodity and its effect on the crisis relationship between the State and the economy (p.5), education is being used as a 'political football'. The shifting social control of knowledge implies that our comprehension of language and its implicit social games is also changing.

The issues surrounding the purpose and use of language are, as Habermas (1970) claims, largely to do with the co-operative will for and negotiation of consensus as an 'axis around which the processes of understanding revolve' (p.106)

> *"The interpreter observes under what conditions symbolic expressions are accepted as valid or rejected; he notices when the action plans of participants are co-ordinated through consensus formation and when the connections among the actions of different agents falls apart due to lack of consensus.'*
>
> Habermas, 1970, (p.106)

Young (1992) presents Habermas' notion of the ideal speech situation as being the content of the hidden agenda of consensus to which conversationalists aspire as though it were attainable, and attend to unspoken questions such as:

- is it true?

- is it right?

- is it appropriate?

- is it sincere?

- is it comprehensible?

This ensures the inherent capacity of individual speakers for 'agreeing, disagreeing or seeking more information about the claims advanced by others' (p.26). He quotes Pontecorvo's and Zuccermaglio's (1989) work with children's problem solving which supported this view:

> *"...a complex process of 'discourse' reasoning were found to occur both during convergence between speaker's points of view and during disagreements and quarrels. While during 'co-construction' phases, to use Damon's term, the children are piecing the various incomplete parts of their ideas together, during the debating phases, their reasoning around the problem proceeds vigorously, by means of disagreement with statements made by others, justification of one's own point of view, counter arguments, and attempts to find....more satisfactory guarantees and backings."*
>
> C Pontecorvo and C Zuccermaglio, (1989) in Young, 1992, (p.25)

An analysis of situated talk, Young suggests, can be made using Habermas' 'ideal speech situation' related to Halliday's three categories of 'field, tenor, mode'(given in greater detail in section 2.4.5.1):

a) questions and claims raised through the existential functions (Halliday's (1978, p.33) 'field', or context including the subject matter in hand);

b) questions and claims of rightness or truthfulness raised through interpersonal functions (Halliday's (1978, p33) 'tenor' or the relationship between participants); and

c) questions and claims as to intelligibility or aptness raised through textual functions (Halliday's (1978, p.33) 'mode' referring to choices of oral or written language, or of the role of language in a given situation).

Lyotard counters this claim by eloquently describing language use as entering a crisis of knowledge legitimation in favour of the criterion of performativity rather than consensus in the search for the truth, rightness or intelligibility of statements. By developing the notion of game theory in relation to language use and development he considers there are many varieties of language games concerning the legitimation of knowledge, of which the construction and deconstruction of consensus is one. The more the accumulation of knowledge is consigned to computers and 'telematics', the more speakers are engaged in competing for advantages over co-conversationalists that relate to the reorganisation of knowledge. Thus the production of knowledge is generated in the creative manipulation of information for problem solving. Language becomes judged on the merits of its performativity and as there are too many language games to be played, for anyone to be expert in them all, then language is analysed as:

> *"...an unstable exchange between its speakers whose utterances are now seen less as a process of the transmission of information or messages, or in terms of some network of signs or even signifying systems, than as...the taking of a*

trick, the trumping of a communicational adversary, an essentially conflictual relationship between tricksters...."

Lyotard, 1984. p.xii)

Lyotard is described as reviving a narrative view of truth and the 'vitality of small narrative units at work everywhere locally in the present social system' which has led to a crisis in the narrative function because the master narratives of legitimation (of knowledge) no longer function in the service of scientific research' (p.xi).

On education Lyotard (1984, p.5) comments that one of the radical consequences of the technological 'mercantilisation of knowledge' is that the role of the state is seen as 'a factor of opacity and "noise"' (or confusion). By implication the status of the knowledge disciplines and their professional transmitters, the 'professors', are seen as becoming more and more outdated, as self monitored learning becomes more performatively appropriate (p.53).

These imply changes are occurring in our traditional educational values, from human emancipation to the growing significance of problem solving gamesmanship. Knowledge is being seen as circulating along the same lines as money, in other words the distinctions are more towards 'payment' and 'investment' knowledge than between knowledge and ignorance.

'...in other words, between units of knowledge exchanged in a daily maintenance framework (the reconstitution of the work force, 'survival') versus funds of knowledge dedicated to optimising the performance of a project.'

(Lyotard, 1979/1984, p.6)

Up to a point, we see his predicted new values in play in education with slogans such as 'interdisciplinary studies' and the emphasis on teamwork. These relate to a new delegitimation of 'metanarratives' (such as human emancipation or the life of the spirit), and a view of knowledge that relates to users of a complex conceptual and material machinery whose performance is improved through brainstorming:

> *'The emphasis placed on teamwork is related to the predominance of the performativity criterion in knowledge."* Lyotard, 1979/1984, p.12)

Lyotard appears to be engaged in familiar notions of negotiating social consensus, but in terms of performativity and individual autonomy in the generation of knowledge. His is a symptom of the rise in importance of 'metalinguistic' awareness of language games which is in evidence as much in the need for training in computer language as in the realisation of the importance of rules of (narrative) group discussion (Dillon, 1994, Lipman, 1988). Lyotard's notion of a conflict of knowledge legitimation that results in the increasing 'delegitimation' of the professional knowledge base in education because of the increased use of computerised data bases, may be identified in the contemporary classroom. The struggle for validation of 'cross disciplinary' or collaborative learning approaches in which enquiry based learning predominates has its source in the multimedia educational packages that are now reflected in the market. If truth seeking is seen as being undertaken through the generation of narrative knowledge as an equal competitor to the language game of logico-scientific mode of thought (Bruner, 1986), then this is another way of validating the Vygotskian notion of socially shared and

generated cognition. The learner needs relevant communication skills in order to be self sufficient in accessing computer language games and narrative knowledge.

Although Young (1992) develops Habermas' ideas, his enquiry into 'modern pragmatics' (p.91) and the proposed use of open ended questions seems to support Lyotard's pupil-centred view of knowledge acquisition. The art of 'enabling' discursive knowledge production would seem to be at issue in relating these notions to the role of the teacher. The ideal of pupil emancipation in the progressive movement was the forerunner of later development of the discursive psychological understanding of language (Edwards and Potter, 1992) which effects some degree of a synthesis of Habermas' and Lyotard's contrasting views. In Willinsky's discussion of the 'new literacy' (1990b), the struggle for power that this notion implies has yet to be realised by 'progressive' practitioners who may be tools of oppression themselves:

> *"Part of the New Literacy's argument with the schools is that literacy takes its meaning and force from the circumstances in which it is used and the ends to which it is put. The New Literacy is caught up in the play of power and structure in the classroom, as well as in the society at large; it is also the mediating grace between friends sharing a paperback....Walkerdine sounds a blunt cautionary note: 'Although some have suggested that progressivism frees working class children from harsh authoritarianism, I would suggest precisely the opposite. Progressivism makes the products of oppression, powerlessness, invisible' (1986: 59). Giroux, too, lays literacy out in bold political tones: 'To be literate is not to be free, it is to be present and active in the struggle for reclaiming one's voice, history, and future (1988a: 65....)..*
>
> J Willinsky, 1990b (p.11)

In the battleground for educational validation, Martin Turner (1990) has been a popular media figure with his emotive argument against 'progressivism' in favour of systematic approaches to reading such as phonics. His views are discussed in further detail below in section 2.4.2.

Again, Lyotard predicted such changes, postulating that the evolution of the economy, requires skills relating to information technology and interpersonal skills of knowledge production. The State's control over knowledge (fed by information from the statistical and experimental psychological traditions) thus becomes undermined, and the conflict of knowledge legitimation gets politically more interesting as Turner (1990) supports an educational strategy that lowers the status of the social constructivist view of knowledge generation and learning.

This 'translucency' of language that Lyotard describes as being created by the intertextuality of media and the market dynamics of computer and 'telematics' skills tends to reveal the true nature of language games These are new discourse strategies evolving in the broader social context and that are reflected in the issues of control in the classroom.

In order fully to understand the development of critical awareness and the communicative strategies that embody and empower its formation, educational research needs to test some of the claims of discursive psychology put forward by Edwards and Potter (1992), who call for more empirical and theoretical analysis in this field. Investigating the way people naturally use cognitive strategies to serve their interests and social concerns will help to clarify the way learning is situated in contexts.

O'Loughlin (1992, 1995) also calls for a deeper understanding of modes of learning discourse so that issues of power in classroom contexts are addressed, and learners can learn to master different ways of knowing 'without sacrificing their own personally and culturally constructed ways of knowing' (p.791). To ignore this dimension of daily experience in favour of formulaic modes of classroom interaction, allows learners to try to subvert the teacher's intentions while they pay 'lip-service' to what is required of them (Jones, 1988).

Interest in collaborative and discussion skills in education can therefore be seen as a newly emerging concern reflecting a background of broad and deep cultural issues. However, the theoretical issues raised by those building on Barnes' and Todd 's (1977) seminal work are concerned with the deeper levels of learning processes, and the variety of social and cognitive functions that are used amongst small groups of collaborative learners. The growing need for children to learn to communicate and cope with a culturally and racially diversified society makes research in this area particularly significant in assisting the reconciliation of the realities of classroom teaching with new theoretical insights. However, Lyotard's view of learning through the development of individualistic learning styles leading to critical problem solving skills is also a significant and contrasting theme indicating the need for a balanced approach to language use in the classroom.

2.1.5 *Investigating collaborative learning as a contribution to understanding situated cognition*

This study seeks to address two major areas of educational concern about literacy and its development: how cultural knowledge is transmitted through print and media

expertise, and the individual's resources as co-creator of what Resnick, Levine and Teasley (1993) calls 'socially shared', or 'situated' cognition:

> *"Recent theories of situated cognition are challenging the view that the social and the cognitive can be studied independently, arguing that the social context in which cognitive activity takes place is an integral part of that activity."*
>
> Resnick, Levine and Teasley, 1993, (p.4)

It is not a matter of creating an 'either/or' scenario. Negotiating and accommodating the bulk of society's predetermined knowledge bank is as important as individual meaning making, and it is in the creation of 'common knowledge' (Edwards and Mercer, 1987) in the classroom that the two poles of knowing overlap and interact. In another paper with Wegerif (Wegerif and Mercer 1996), Mercer also discusses a paradigm shift in recent philosophy:

> *"...there has been a movement away from the dualism of internal and external in favour of the paradigm of intersubjectivity which places inner thoughts and outer world both within a shared cultural and linguistic space"*
>
> Wegerif and Mercer, 1996 (p.3)

He quotes Vygotsky's definition of 'internalisation' as a 'process of becoming a member of a sustained community of practice'. This view of psycho-social realities is also encapsulated in terms of its implications for research:

"the conceptualisation of what might be called the ***synergy*** *of a learning group should be an important theoretical goal for research into learning and instruction."*

Mercer and Fisher, 1993 (p. 355)

Understanding the underlying principles of social constructivism leads us to appreciate the significance of collaborative learning and teaching styles. It underlies the aim of this study to investigate group talk as a means of developing response to text. There is a need to portray clearly the complex way groups of learners develop shared knowledge and understanding. The assumption that the 'synergy' of group processes provides support for individual learning needs to be tested through a closer look at the way in which learner readers develop response to text. This in turn may elucidate the way curricular objectives concerned with integrating speaking and listening with writing and reading skills may be met, and the sorts of classroom organisation that can best facilitate this integration through collaborative group tasks.

2.2 Talk for learning

This section will address the following questions relating the nature of spoken language and learning:

- What is the nature of social constructivism and the theories that lie behind it?
- How does it support the rationale for investigating learning discourse?

- How do teachers assess the effectiveness of collaborative work across the curriculum using process indicators?

2.2.1 *Definition*

The term 'social constructivism' has been used (Berger and Luckmann, 1966; Barnes and Todd, 1977) to describe a certain type of learning context in which learners take an active role in the learning process in collaboration with others. In order to investigate effectively whether or not this approach works in relation to response to text, it is necessary to know: 1) what collaborative learning is; and 2) what higher order reading skills are, and what sort of behaviour might indicate that these are taking place.

The social constructivist approach has been developed since Vygotsky's thinking on the social nature of learning and the role of language in cognitive development, together with Bruner's development of the notion of 'scaffolded learning' mentioned above, which brought the focus onto what teachers and pupils did or said in the classroom:

> *"If the child is enabled to advance by being under the tutelage of an adult or a more competent peer, then the tutor or the aiding peer serves the learner as a vicarious form of consciousness until such time as the learner is able to master his own action through his own consciousness and control. When the child achieves that consciousness control over a new function or conceptual system, it is then that he is able to use it as a tool. Up to that point, the tutor in effect performs the critical function of 'scaffolding' the learning task to make it*

possible for the child, in Vygotsky's word, to internalise external knowledge and convert it into a tool for conscious control."

Bruner, 1985 (p. 24)

Through various 'props, processes and procedures' given through dialogue, a learner may be enticed, by being exposed vicariously to another's experiences and knowledge, to 'go beyond his present level of development to achieve higher ground and eventually new consciousness' (p.90). Successful scaffolding of learning might therefore be said to occur when a learner is able to view what is already familiar knowledge in a new light, from the perspective of a new achievement.

If learners co-create their own culture and social identity through language (Halliday, 1978) what implications are there for classroom talk? Through the controversies about so-called 'progressive' and 'traditional' teaching methods, the way meaning is generated in classrooms became clarified. Barnes and Todd (1977) for example observed what children learned in small co-operative group discussion tasks, and Edwards and Mercer (1987) surveyed the way teachers laid down ground rules for behaviour and learning implicitly conveying by conversational strategies what was expected from pupils. The creation of shared experience and 'common knowledge' performs a 'scaffolding' role for the learning process. The question arose as to what would happen if teachers made these tacit understandings more explicit and what the effect on classroom talk and learning would be.

2.22 *Relationship between thought and word*

Problems of investigating speaking, thinking and learning seem to be entrenched in our understanding of how thought and speech arise in early experience. In order to identify in speech indications of the thought processes of learners, it is essential to review some of Vygotsky's and Bakhtin's perceptions in this field.

Firstly, a key area of Vygotsky's (1962) research into the relationship between speech and thought dealt with the nature of 'inner speech' as it evolved from the young child's 'egocentric speech' to become the foundations for higher order thinking skills. In classroom learning, he argued, we need to learn to distinguish when pupils are simply imitating adult speech patterns and when they are using speech to learn. Learning involves a passage through the extreme tension of the 'zone of proximal development', or *'the distance between the actual developmental level as determined by independent problem solving) and the level of potential development, as determined through problem solving under adult guidance or in collaboration with more capable peers.'* (Vygotsky, 1978, p.86). He also pointed out how differing social groupings produce different speech acts. Egocentric speech, he observes, is a completely separate speech form, with abbreviations which are manifest as: a reduced phonetic component, simplified and condensed syntax causing the predominance of predicative structures, and a unique, idiosyncratic semantic structure. It has a social origin in the child's relationships in the outer world, and reflects an individual's attempts to make sense of those relationships, although his/her external speech forms do not necessarily coincide with his/her thought formations. He points out that, as in inner speech, the thinker can keep the subject implicit. In circumstances where interlocutors share an intimate mentality, or common knowledge, their oral speech will manifest similar characteristics of innuendo, economy of words and tacit understandings that are conveyed through simplified speech forms. Here we might have the basis of a discussion about what researchers could look for in speech forms that more accurately reflect the speaker's cognitive activity, and what the roots of learning 'sound' like in external speech whose

characteristics most closely resemble those of 'inner speech'. Examples of these characteristics are given by Barnes' and Todd's (1977) definition of 'exploratory talk' and developed by Moy and Raleigh (1988), Fisher (1994), Mercer (1995) and Lyle (1996a, 1996b).

Secondly, Bakhtin's (1986 & 1981) notion of the dialogic nature of thought developed some years before Vygotsky's work, concerned what he called 'heteroglossia' or the interrelationship of an infinite of variety individual points of view:

> *Thus at any given moment of its historical existence, language is heteroglot from top to bottom: it represents the co-existence of socio-ideological contradictions between the present and the past, between differing epochs of the past, between different socio-ideological groups in the present, between tendencies, schools, circles and so forth, all given a bodily form. These 'languages' of heteroglossia intersect each other in a variety of ways, forming new socially typifying 'languages'.'"*
>
> Bakhtin, 1981 (p.291)

His thinking also recognised the way social construction of identity develops from the individual perspectives into the literary language of larger groups and communities:

> *'The national literary language of a people with a highly developed art of prose, especially if it is novelistic prose with a rich tension-filled verbal-ideological history, is in fact an organized microcosm that reflects the macrocosm not only of national heteroglossia, but of European heteroglossia as well.'*

Bakhtin, 1981 (p.295)

Bakhtin's work concerned the development of cultural knowledge and the dialogic process through which it is recreated in an individiual's interactions, particularly in a teaching context.

> *'The tendency to assimilate others' discourse takes on an even deeper and more basic significance in an individual's ideological becoming, in the most fundamental sense. Another's discourse performs here no longer as information, directions, rules, models and so forth - but strives rather to determine the very basis of our ideological interrelations with the world, the very basis of our behaviour, it performs here as authoritative discourse, and an internally persuasive discourse.'*
>
> Bakhtin, 1981 (p.342)

The egocentric speech of young learners could be seen to rehearse many 'voices' exerting the pull of the collective intention to establish factuality and meaning. Here we see the interplay in individual experience of Bakhtin's two opposing social forces, the 'authoritarian' (the public, cultural or centrifugal force) and the 'internally persuasive' (the subjective, intimate, 'centripetal force'), in the creation of individual experience and consciousness. The polyphonic nature of transmitted cultural knowledge - the authoritarian 'voices' that populate formal collective knowledge and which are found in children's conversational styles - establishes a degree of uniformity through the dialogic process by embodying the strategies particular to a specific community. Dialogism therefore can be seen as the principle by means of which collective cultural knowledge is recreated through social interaction, particularly in the written language

and literature. Bakhtin also saw the extreme difficulty in making an accurate analysis of the dialogic nature of an utterance: A whole range of phenomena connected to the whole of the utterance may be lost when it is analysed out of context:

> *'When one analyzes an individual sentence apart from its context, the traces of addressivity and the influence of the anticipated response, dialogical echoes from others' preceding utterances, faint traces of changes of speech subjects that have furrowed the utterance from within - all these are lost, erased., because they are all foreign to the sentence as a unit of language.*
>
> Bakhtin in Emerson and Holquist, 1986 (p.99).

Seen from the point of view of the intimate, subjective phenomena involved in the dialogic process, the development of thought through language is very elusive.

2.2.3 *Motivational factors*

Vygotsky's (1962) one major key to understanding an individual's speech is to look beyond the superficial aspects of words for the 'volitional and affective tendency' (p.282) that stands behind thought. He takes Stanislavski's idea that 'behind each of a character's lines there stands a desire that is directed towards the realisation of a definite volitional task' (p.282), and he strove to move closer towards a 'specific interpretation' of the 'initial moment in any act of verbal thinking in living speech'. Indeed, he observed that young children worked from single word speech that held complex social meaning in terms of motivated relations (to family) and actions (interacting with environment in response to those around him), to internalised speech and the

development of personalised concepts. In an inverse manner, the child's external speech increased in complexity as he or she created meaning out of concept and context, inner and outer worlds. The child is assisted to learn by his or her intimate family environment, where language and social events interact with consciousness and volition, enabling him or her to achieve control through meaningful exchanges.

> *"The path from thought to word lies through meaning. There is always a background thought, a hidden subtext in our speech.."*
>
> Vygotsky, 1962, (p.5)

> *'An understanding of another's words requires more than an understanding of words alone; it requires that one understand the other's thoughts. [however]...if we do not understand the other's motive, the reason that he has not expressed his thought."*
>
> Vygotsky, 1962 (p.6)

Thought does not correspond with word, but both constitute independent streams that 'flow together with the effect that language gave shape and conscious direction to thought' (p.5). The 'living drama of verbal thinking' (p.6) involves an interplay of volitional acts, arising deeply out of the social context. If we are to understand speech, we need to consider that

"Thought's flow and movement does not correspond directly with the unfolding of speech....is always something whole, something with significantly greater extent and volume than the individual word..."

Vygotsky, 1962 (p.280)

and yet is it characterised by a

'..."striving to unite, unfold, establish a relationship between one thing and another....[it] fulfils some function...resolves some task."

Vygotsky, 1962 (p.280)

As interactions between two people progress, shared knowledge or 'mental intimacy' and 'apperception' leads to increasingly abbreviated speech forms, greater use of allusions and implication.

"..the nearly wordless yet laconic and clear communication of complex thoughts is a consistent characteristic of inner speech, where in external speech it is possible only where there is a profound internal intimacy between speakers".

Vygotsky, 1962 (p.273)

Although an intersubjective phenomenon, thought needs no named subject as it manifests itself as inner speech. Its predicativity leads to

> "*...the reduction of syntactic complexity and differentiation, ... to a unique syntactic structure...the ultimate syntactic simplification, the absolute condensation of thought and an entirely new syntactic structure...the complete abolition of the syntax of oral speech in a purely predicative sentence structure.*" Vygotsky, 1962 (p.273).

Motivation and the learner

In drawing on Vygotsky's insights to interpret conversational discourse where speakers think aloud in talk and use similar abbreviated characteristics to convey implication and assumptions by non verbal means, discursive psychology makes a specific focus on speakers' 'subtexts' that convey speakers' volitionary acts of intention and interest. Such a study of situated cognition where speakers share a certain amount of common knowledge, and seek to interpret the motives and intentions of others, can provide useful keys in addressing issues of control in the classroom, and in assessing the effectiveness of collaborative learning contexts. For instance, in contrast to normal teacher expectation, children and teacher might need to set up mutual understanding of ground rules for (verbal) behaviour and the variety of tasks that comprise classroom learning. Phillips (1992), Barnes and Todd (1977 and Moy & Raleigh (1988) worked on more detailed definitions for exploratory talk which can contain features of 'tentative' speech similar to Vygotsky's 'inner speech' such as the abbreviation of word and sentence structure, and semantic implication, and which show evidence that participants were working on their understanding during interaction.

Moy and Raleigh discussed the way comprehension is developed and the importance for pupils of being able to 'generate their own queries and evaluate their own solutions

collaboratively and on the spot', using the 'soft' language 'of the tentative, unfinished, oral speculation' (p.190).

> *'The formulating process feeds on an untidy, often 'incorrect', shy kind of language which we have traditionally shooed out of our rooms whenever serious work is in hand. But for children - so for us much of the time - the interior monologue of thought must be fed by the external dialogue of talking.'*
>
> Moy and Raleigh, 1988, (p.190)"

In considering the implications of this for classroom learning, Fisher (1994), Mercer and Fisher (1993) and Edwards (1993) suggest that the teacher's role is central in the encouragement of discursive exploration through task design and explication of ground rules. Collaborative work in classrooms (Yonge, 1994; Gorman, 1994) that developed the use of process indicators in collaborative group tasks shows that systematic attempts have been made to integrate the assessment of talk by both pupils and teachers into the curriculum.

As has been suggested at the beginning of this section, in the discussion of Vygotsky's 'volitional and affective tendency' and Stanislavky's 'volitional task' (Vygotsky, 1962) the urge to make meaning out of experience is innate in human nature. This inner striving is the central factor in an individual's motivational disposition to meet the demands of the interpersonal and collaborative skills implicit in all social encounters, which, according to Swann (1992, p.82), are as follows:

- being able to manage a conversation effectively;

- listening and responding to others;

- being able to follow another's argument (for instance by signalling attention.

Several areas of research into learning talk indicate that the development of learners' motivation to learn and comprehend their world hinges on the use and development of interpersonal skills in learning contexts. This in turn implies a change in assumptions commonly held by teachers as to their discursive role in these contexts.

2.2.4 *Metacognition and metalinguistics*

The higher order thinking skills, or 'metacognition', are generally considered to be centred on thinking about one's own thinking process: a skill that is learned by young children through interacting with, or being 'scaffolded' by adults or peers with greater skills (see Bruner's definition in section 2.2.2).

Metacognition was seen a way of being able to 'turn around upon one's thoughts, to see them in a new light' (Bruner, 1985, p.25) through someone else's help or the way the environment is arranged 'such that child can reach higher or more abstract ground from which to reflect'. It is through the 'zone of proximal development' that the child achieves control of a new function or concept, and three aspects of that 'zone' make this possible: 'props', 'processes' and 'procedures'. Props are instruments or materials provided in his or her learning environment for his use, processes:

> "*..that make the child sensitive or receptive to vicarious or transactional learning'*, [and procedures] '*that the more proficient partner in a transaction uses in order to ease the way for the intending....learner..*"

Bruner, 1985 (p.25)

He agreed with Vygotsky that there was a 'crucial match between a support system in the social environment and an acquisition process in the learner'. From the start, we are embedded in a complex cultural matrix in which we learn ways of perceiving, talking and acting, and a generative system of using reflective thought through inherited theories, plots, prototypes, maxims etc. At school the induction process into this matrix is administered by the tutor who encourages the child to venture into the next developmental zone and minimises the cost or even the possibility of error. The adult reduces the 'degrees of freedom that the child must manage in the task', and this involves 'segmenting the task and ritualising it' (p.25).

Metacognition in classroom learning

Edwards and Mercer (1987) later analysed teaching talk in 'progressive' classroom settings and highlighted the way that the knowledge that the pupil was expected to acquire through the set task was 'marked' and emphasised by stylised interactive patterns in the classroom. Scaffolding was, in their view, being constructed by the way 'common knowledge' was built between pupils and teacher, but this could be more ineffective when implicit ground rules for behaviour and expected learning outcomes were misunderstood and created a mismatch with those of the pupils. Certainly the ZPD in Piagetian frameworks of discovery seemed to be misunderstood, where 'principled knowledge' was with-held by teachers and learning talk was restricted to 'procedural' content that failed to provide a 'vicarious experience' of adult cognitive performance. In the discovery-based model of learning common in primary classroom, the significance of teacher talk to scaffold pupils' use of language to work on 'principled' knowledge

(dealing with theoretical rationale for practical activities) tends to be overlooked. The problem, suggests Edwards and Mercer, is that in the absence of metalinguistic modelling by the teacher, children's language use remained on the level of 'procedural' problem solving without their understanding the reasons for what they did or observed.

The more complex cognitive skills were defined by Bruner as manifesting two characteristics. He contrasted 'two modes of thought' (in Mercer 1988) - the logico-explanatory and the narrative - each *'providing distinctive ways of ordering experience, of constructing reality'* (p.99) and implying two types of causality: one making a logical proposition 'if x, then y' leading to a 'search for universal truth conditions', and the other a narrative recit leading to a 'verisimilitude' or an imaginative interpretation of truths and 'dealing with the vicissitudes of human intentions'.

It could be said that assisted learning would take different forms according to the mode of thought intended. In order to investigate how thinking and speech relate to learning, therefore, we must recognise the existence of different requirements of learning, or different task design, and how speech for thinking and learning arises out of one or other of those contexts. Knowing what cognitive skill is intended to be learned, we can then examine how the ZPD operates to support a learner's risk taking in trying out new knowledge and the degree of 'experimental speech' involved. If narrative text forms part of the scaffolding for learning, Bruner suggests, the reader is thrown back on his/her own resources, particularly through those kinds of discussion about narrative text that 'keep meaning open', reflect tentative individual responses to presupposition, and enable an exploration of the implied sub-texts of multi-layered meanings. Thus 'conversational implicatures', or non-explicit meanings framed by non-direct talk ('meaning more than we say' (Bruner, 1986, p.111)), are generated between two

conversationalists through their use of comprehension monitoring strategies consistent with a specific shared dialect.

> *"The use of 'conversational implicatures' ....increases 'narrative tension '* (and) *provides the means for the kind of indirect talk that forces 'meaning performance' upon the reader....Presupposition is an ancient and complex topic in logic and linguistics,... formally defined (it) is an implied proposition whose force remains invariant whether the explicit proposition in which it is embedded is true or false ...triggering presuppositions, like intentionally violating conversational maxims, [it] provides a powerful way of 'meaning more than you are saying', or going beyond surface text, or packing the text with meaning for narrative purposes....."*
>
> Mercer, 1988 (p.110)

> *The use of presupposition is greatly facilitated by an informal 'contract' that governs language exchanges.."*
>
> Mercer, 1988 (p.112)

Here we have in Bruner's thinking some clues as to the forms of language that can 'scaffold' thinking, provide triggers for talk exploring 'implicature' and support interior realms of multi-layered thought as learners interact in negotiating meaning from written words.

These basic insights from Vygotsky and Bruner raise questions as to the setting and organisation needed to bring about talk for learning in its most fundamental sense. For this we must go further into the lineage of social constructivist thought since Vygotsky and Bruner developed in the last 30 years and culminating in what Willinsky (1990b) sees as 'the new literacy', and which is characterised by pupil-centred approaches to language learning. Various researchers have contributed to these developing insights in a variety of ways, chiefly by focusing on pre-school and classroom language experience, with indications as to how the latter successfully or unsuccessfully helps children to build on their previous experiences. Their work has become part of a revolution in educational thinking, that is slowly working through to changes in classroom methodology.

2.2.5 *Discourse analysis and the definition of collaborative learning*

In this section we will trace the development of the social psychological approach to investigating language which will lead to a more definitive description of collaborative learning.

The influence of the more naturalistic approaches to human behaviour, that investigate natural conversation and situated cognition, has led to a re-orientation towards considering the speaker's point of view. Thus discursive topics are examined 'in the context of their occurrence as situated and occasioned constructions whose precise nature makes sense, to participants and analysts alike, in terms of the social actions those descriptions accomplish' (Edwards and Potter, 1992, p.2).

In emphasising the importance of discourse analysis, Edwards and Potter contrast the current psychological practice of reinforcing the cognitivist assumptions about the nature of language:

> *"..where texts, sentences and descriptions are taken as depictions of an externally given world, or as realisation of underlying cognitive representations of that world,.."*
>
> Edwards and Potter, 1992 (p.8)

with the discursive approach where:

> *"..versions of events, things, people and so on, are studied and theorized primarily in terms of how those versions are constructed in an occasioned manner to accomplish social actions."*
>
> Edwards and Potter, 1992 (p.8)

The role of Schegloff's work (1993) on conversation analysis and socially shared cognition has deepened the investigation into *'the processes of sharing and its embeddedness in the context of social situations...the inextricable intertwinedness of cognition and interaction'* (p.152), with its focus on such taken-for-granted daily levels of experiences that provides mundane realities with greater significance. In challenging the stark formalities of classroom talk, he outlines such 'intrinsic properties of natural language as *'organisation of repair'* (p.154) through which an individual's interactive talk *'can address problems in speaking, hearing and understanding the talk'.*

With the use of idiomatic, metaphoric and other 'nonliteral tropes' (such as grunts and 'A-a-h', 'Erm', or 'Mm'), an individual can make 'flexible arrangements' particular to his/her own needs at the moment. Children already have begun to acquire 'socially constructed tools of reasoning' and exploratory group discussion would seem to be the best way for children to explore and develop a wide range of oral skills and strategies of monitoring their own comprehension (Wray, 1894). The individual's awareness of his/her own thinking is at the heart of successful learning, he suggests. Hatano and Inagaki (1993), in posing the question of how collective comprehension takes place, state that 'group discussion often discusses individual comprehension activity' if they 'believe the target is worth understanding and its adequate comprehension is within reach' :

> *"Group discussion on an issue is likely to make students recognise that their comprehension is not adequate"*
>
> Hatano and Inagaki, 1993 (p.345)

Speakers focus on their own and others' level of comprehension of what they attempt to communicate. They engage in what Edwards and Potter (1992) describe as truth seeking and the establishment of factuality. The way speakers articulate is fashioned in relation to the way they comprehend the world and in the way they signal the level of our comprehension of what others say in order to build shared understandings. It is these interior manoeuvres that Leal (1992) describes in her study of 'literary peer group discussions' where intersubjectivity was permitted to hold full sway. Schlegoff also discusses the intersubjective negotiations that occur in daily conversation:

'The ordinary sequential organisation of conversation thus provides for displays of mutual understanding and problems therein...a basis for the cultivation and grounding of intersubjectivity..'

Schlegoff, 1993, (p.158)

Pellegrini, Galda, Shockley & Stahl (1996) also found that peer group talk provided children with opportunities for literacy experiences, where the trust and openness generated by friendship or family bonds allowed children to encode their emotions. This in turn, he observed, released the cognitive content of conversation to be dealt with by the participants.

Research has shown that children bring many skills from their personal lives into new social and classroom environments, with which to approach the adult world and new knowledge. The innate ability of four year olds to express 'persistent intellectual curiosity' was noted by Tizard and Hughes (1984, p.253) in their study of children's pre-school experiences at home where they had begun to explore comprehension monitoring strategies in conversation. Their study suggests that 'children's intellectual and language needs are much more likely to be satisfied at home than at (nursery) school'(p.256):

'It was a matter of great personal concern to most mothers in our study that their child should acquire the skills, knowledge and values that they believed to be important. It is this parental concern that converts the potential advantages of the home into actual advantages.'(p.252)

'There is no doubt that, in the world of school, the child appears to be a much less active thinker than is the case at home.' (p.264)

Tizard and Hughes, 1986

Siegal (1993) questions whether young children are *'conceptually limited or conversationally inexperienced'* (p.37) and develops the notion of 'clash of conversational worlds' through which experience is gained. Clark and Brennan (1993) suggest extensive experience in using conversational strategies grounds individual perceptions in mutual knowledge: *'grounding is the collective process by which the participants try to reach this mutual belief'* (that partners have understood what the contributor meant with reference to a criterion sufficient for current purposes). Thus young conversationalists learn to produce *'evidence of understanding by presentation and acceptance of utterances...'* (p.129). Literally, 'evidence' is presented as 'repair' after receiving negative evidence of understanding, which in turn might receive confirmation (or not) - "Uh huh", "Yeah", "Mm" "Ay?" or "Erm" - of understanding 'well enough for current purposes' (p.147). Grounding is essential to communication, he says, and changes in accordance with purpose - i.e. it is different both for references to objects as for verbatim content of what is said - and functions such as changing turns, making errors and repairs, etc. All these complex implicit actions are the stuff that young learners are already in the process of learning when they come to the classroom, and skilful common knowledge creation can form the core of discussion tasks. It raises the question, if these skills are not exercised in classroom activities very much, whether didactic and formulaic teaching and learning strategies where information is 'acquired' as opposed to knowledge creation, actually inculcates a set of comprehension blocking strategies in learners. Here natural conversational skills are held in abeyance, until 'non school' contexts and normal life returns, and the opportunity of polishing knowledge building skills in new and challenging areas recedes.

The concern with how knowledge is shared is also expressed by Hatano and Inagaki (1993) who contrast individual knowledge acquisition with that which is done through shared cognition:

> "*..constructive interaction that is the collective invention of knowledge that none of the group's members has acquired or is likely to produce independently occurs frequently only in some types of groups*"
>
> Hatano and Inagaki, 1993 (p.322).

In their view, those groups that have been found to involve peer (horizontal) interaction consist of at least three participants (the third party providing the essential role of audience for 'enduring arguments'), and interact within a specific context (using a problem solving focus and specific knowledge area). Collective comprehension takes place in a different way to individual comprehension because it is 'energised by social motivation' and

> "*..there are social constraints on which part of the hypothesis space is explored and what types of evidence are considered.*"
>
> Hatano and Inagaki, 1993 (p.345).

Furthermore, this stimulates their own internal comprehension monitoring skills:

".group discussion on an issue is likely to make students recognise that their comprehension is not adequate."

Hatano and Inagaki, 1993 (p.345),

This activity is central to a social constructivist approach to learning, particularly in relation to the world of print and its authoritative 'voices' (Bakhtin, 1981) which sets up a dynamic tension with the 'inwardly persuasive dialogue' of everyday experience. Maybin's work depicts the way children's talk contains many 'voices' which Bakhtin earlier suggests are 'overpopulated with the intentions of others' and forms the matrix within which children negotiate their own intentions in order to develop their own personal meanings. O'Loughlin (1992) also considers the problem of treating text as dialogic in the classroom, and quotes Bakhtin:

"The authoritative word demands that we acknowledge it, that we make it our own; it binds us quite independent of any power it might have to persuade us internally; we encounter it with its authority fused to it. (Bakhtin, in Wertsch, 1991, p.78)."

O'Loughlin, 1992 (p.813)

The counterpart to authoritative discourse is the 'internally persuasive word' used intersubjectively in natural conversation. Children use persuasive discourse to pit themselves against the authority of classroom talk and text and build their own understandings and sense of identity:

"..dialogical meaning making occurs when the learner is influenced by the text, but is also allowed the space to play an active role in developing a personally constructed understanding of the author's or teacher's message through a process of dialogic interchange."

O'Loughlin, 1992 (p.813)

In Wray's work (1994) on literacy and awareness, and Fry's (1985) empirical work on children's self image of themselves as readers, this level of awareness influences what and how often they read. The issue is one of whether children's learning is influenced by the way they comprehend the purposes of literacy. Attempting to understand the teacher's questions and how to reply by guessing the ground rules which are largely left implicit and often misunderstood (Wilkinson, Davies and Berrill, 1990, Edwards and Mercer, 1987) is a major concern of young learners who are still conversationally unskilled, and inexperienced in detecting the underlying meanings of adult language. Both sets of writers suggest that children's learning strategies can be helped by generating an awareness of ground rules for discourse in the classroom's 'common knowledge', making unspoken assumptions explicit and allowing learners to enter into more negotiative exchanges.

It is argued, therefore, that children come to school having a predisposition to learn, with their strong inclination to make sense of their world, but that research indicates that there may be insufficient support for them at school to enable to develop that striving for comprehension into metacognitive learning. The question addressed in the next section concerns what we may need to learn from that which children bring to school in terms of background and preparation to negotiate meaning.

2.2.6 *Early learning and the development of linguistic socialisation*

One self evident pillar to the social constructivist approach is research into pre-school experience, and the way the child experiences linguistic socialisation. Halliday (1978, p.19) gave classic examples of how his son, Nigel, attempted to make meaning, and found that at the age of 18 months he could 'use language effectively in the instrumental, regulatory, interactional and personal functions and was beginning to use it for pretend-play (the 'imaginative' function) and heuristically for the purpose of exploring the environment' (p.20). Nigel's principal motive for making rapid progress from this age on 'was the use of language as a learning device' and Halliday considered a range of seven initial functions were being exploited: instrumental (to satisfy material needs), regulatory (controlling the behaviour of others) interactional (getting along with other people), personal (identifying and expressing the self), heuristic (exploiting the world inside and around one), imaginative (creating a world of one's own), and informational (communicating new information) (1978, pp 19-20). Goodman (1982) also stressed the vital importance of the contextuality of language learning, and, in respect to print, recommended that early and primary schooling should provide as many natural functional purposes for reading as possible. Children are exposed to many pre-school literacy experiences and continuity with these socially embedded uses keeps motivational factors available to learners.

Children are also adept at imitating adult speech patterns (Vygotsky, 1962), and Labov's earlier work (1969) countered that of Bernstein and the controversy as to whether the use of an 'elaborated code' in an individual's upbringing necessarily means that higher order thinking skills are utilised by the speaker. He portrayed the responses of two interviewees. Larry, a *'paradigmatic speaker of non-standard Negro English'* used a complex grammar with forms of argument in which *'the full force of his*

opinions came through without qualification or reservation' (in Mercer (1988) p.152). He presented 'a complex set of interdependent propositions in his argument, in contrast to Charles, a middle class speaker of standard English who, although a 'good speaker' nevertheless revealed weak discursive logic, and padded his response with a verbose display of overstatements, mis-statements and repetitions of the main argument.

Heath (1983) studied families from three societies, and found that each socialised their pre-school children in different ways in their access and use of language and modes of meaning making. Her extensive data revealed that early linguistic socialisation exerted a deeper influence than 'any other single explanation for academic success', as explained in detail below (see section 2.4.1). Along with Tizard and Hughes (1984) she highlights the intense interactions that go on in the home background, the wide ranging questioning by the children themselves and the powerful learning progress through one-to-one interactions whose content was deeply context-bound and highly meaningful. This gap between experience at home and school emerged as Tizard and Hughes focused on *'the crucial characteristics of the children's thinking...their persistence, their desire to understand and their logical power'* (p.108). The focus was on the *child's* questioning and meaning making, in contrast to the *teacher's* questions at school which contained predetermined 'right' answers. There was more opportunity for exploratory talk and thought in the home: *"...persistent and intellectual curiosity is a particularly prominent feature of 4 yr-olds"* (p.253). They found that a high degree of one-to-one dialogue generated a concentration and intellectual interplay that was rarely found in schools:

> *."There is no doubt that in the world of school the child appears to be a much less active thinker than is the case at home"*
>
> Tizard and Hughes, 1984 (p.264).

They ask what can be learned from their extensive data of talk in early experience, where in some homes,

> *"...children whose parents tend to answer their questions more fully, who are usually alert to detect and clear up misunderstandings, and who sometime have time for leisurely, thoughtful conversations, will make more rapid intellectual progress.".*
>
> Tizard and Hughes, 1984 (p.260)

Maybin's (1944) later work on children's talk provides a particularly clear example of the Bakhtinian dialogic model of learning. In one example of children's talk, she shows how it has similar characteristics to Vygotsky's 'inner speech....where dialogues we have had and those which we might have with other people feed into our internal thought processes' (p.147). By internalising dialogue, children deal with emotional processes and positioning within external relationships. They also work collaboratively with each other using 'voices' from reported speech or a text they have been reading:

> *"The meanings and knowledge which children are jointly negotiating and constructing are provisional and frequently contested...the provisionality and ambiguity of informal talk helps children to negotiate the complex relationship between individual purposes and cultural authority, and to develop their own personal identities..."*
>
> Maybin, 1994 (p.148)

Printed narrative texts with their 'voices', therefore, can be seen very significantly as being taken further along the process of meaning making through collaborative talk. The social dimension of literacy is also considered by Tannen (1985). Making the distinction between 'oral based and literate based strategies in spoken narratives', the author discusses how speakers use intonation to denote reincorporation of previous (oral) characters in contrast to using messages from densely lexicalised speech (that which uses for instance relative and subordinate clauses). Similarly Resnick, Levine and Teasley (1993) make clear that the highly intricate nature of conversational skills is the bedrock of socially embedded cognition.

The evidence so far suggests that in children's upbringing Bruner's 'narrative' mode of thought would seem to predominate over the 'logico-explanatory' as a mode of knowing and verifying knowledge. Children bring to school a high level of interest in learning and enquiry into their world, and confidence as questioners. It is in narrative strategies that the brain is said to develop the foundations of its inner meaning-making patterns (Smith, 1988; Wells, 1986a, 1986b; Bakhtin, 1981).

The questions that arise for educators centre round this dominant meaning making ability that underpins the later 'scientific' and 'academic' skills so highly valued by society. How can these early skills be brought into play in the highly curricula-structured environment of formal schooling and the classroom. The problem for schools, say Tizard and Hughes would seem to be *"how to foster, harness and satisfy the interest and curiosity which children show at home"* (p.261).

The next section aims to consider how researchers have attempted to investigate what actually goes on in school and classroom interaction.

2.2.6.1 *Developing response to literature*

Reader response is a unique, individual phenomenon and varies in ways that are very difficult to observe and record empirically. This section therefore begins with a consideration of Goffman's theory of 'primary frames' in order to support this investigation of what the young reader might bring to a text which is the focus of a collaborative classroom task.

In analysing the way that we deal with reality through 'frames of reference', Goffman (1974) defined our interpretations of the world as the transformation of these frames from primary to extended functions. Primary frameworks or 'schema of interpretation' (p.22) have characteristics that are both natural and social, and are to do with a variety of physical and affective states (health, mood, context) as well as a 'background understanding of events' as a 'live agency' (expectations and understandings about school, control strategies, central cultural beliefs, roots of perceptions) (p.22). This set of social assumptions and physical states is what pupils will bring to the task, and build upon as a 'primary response' to new information. As adults we draw on primary frameworks in order to understand the inexplicable, follow curiosity, deal with 'mistakes, coincidences, goofs, jokes and tension' (p.28). These frames are subject to being broken, keyed (i.e. indicated by the speaker as being part of a specific on-going meaning making process), transformed or retransformed, grounded (i.e. set up in relation to a specific background of contextual meaning) and fabricated. In informal talk, their interpretation is subject to ambiguity and flexibility, conversational bracketing

(similar to the characteristics of inner speech), reflexive breaks, multiple meanings, irony, etc., where participants are largely vulnerable to misunderstandings and have a largely interior focus.

In short, therefore, the primary frames constitute the starting point for any learner setting out to meet the challenges of texts that present multilayered meanings and 'possible worlds', and they differ according to whether the individual is solitary or in participatory groups. Group interaction processes mediate individual responses and the way primary frames are iterated and developed. Therefore we can expect that the individual reader's response to text is similarly extended into more complex frames of reference.

Reid (1990) developed the notion of frames in another different way by defining written language in terms of 'reading as framing, writing as reframing' (p.49), and emphasised the importance of recognising the 'situatedness of reading' and the act of returning to the text for different purposes suggested by the specific context. Response to text, therefore, is particular to the context to which readers respond, whether it is a collaborative group or solitary reading activity in the same classroom. What happens in the classroom contributes to the reader's frames of reference.

> *"...readers make sense of texts by adducing several frames of reference. Some of these framings are drawn from information inherent within the text and some from the circumstances in which the texts are encountered...or fetched from further afield with various degrees of pertinence.."*
>
> Reid, 1990 (p.49)

"To regard our acts of reading as acts of framing is to recognise that we make a text mean something by both separating it from, and joining it with, a variety of references.."

Reid, 1990 (p.50)

He identified four kinds of framing which in reality are inextricably linked (p.50):

- circumtextual: the tangible details that surround the text (classroom);
- extratextual: readers' expectations and preconceptions;
- intratextual: from within the text (for example paragraph breaks);
- intertextual: links between texts (casual allusions or traces of influence)

In considering the development of response to text through collaborative group talk about text, this analysis is very useful in guiding what is a highly complex analysis of peer group talk that consists of many shifts and transformations, interrelationships and experimentation with different perspectives. Young children are characteristically engaged in testing discursive strategies to do with gender differentiation and other status variables (Swann, 1992; Holden, 1993; Norman, 1992) It is important to consider the significance of the way pupils transform these primary frames (perceptions of physical states and contexts along with social attitudes and assumptions) in order to frame and reframe their response to text throughout their task defined activities and beyond. The findings of researchers into collaborative, or 'exploratory' talk during text based tasks will be discussed in more detail in a later section. The way teachers interact with

pupils about books and reading is equally important in setting background contextual frames of shared understanding - 'ground rules' and teacher's expectations of pupil behaviour - for how tasks and texts are handled through talk. These assumptions are sometimes contradictory and confused in the teacher, stemming from the current controversy about reading methods. Without fundamental clarity of approach, pupils could receive mixed messages about the act of reading itself.

2.2.7 *Investigating classroom interaction*

Initial research provided very useful insights, both into the assumptions made about so-called progressive teaching methods, and into the efficacy of research methodology in evaluating learning talk.

The work of Galton, Simon and Croll (1980) and Bennett (1976) using systematic methods of data analysis on classroom interaction, produced some statistical data revealing the pattern of teacher and pupil talk turns in classrooms. Their work stimulated a heated controversy over the uses and limitations of their method, and a deeper questioning and analysis into the role of the teacher and classroom learning. Critics of their work (Delamont and Hamilton, 1986) noted its emphasis on overt behaviour and use of crude predetermined categories that neglected the subtleties of communication and meaning-making that go on in natural conversation. The work of Edwards and Furlong (1978) highlighted the way meaning was shaped by the questions teachers asked that contained pre-ordained answers. They presented transcript referenced discussions on the standard practices in school which emphasised states of knowing rather than ways of knowing (p.141) and highlighted approaches which favoured teacher control over the meaning making process. Referring to Barnes' and

Todd's work (1977) on small group work, they came to the conclusion that 'resource-based' learning shifted the control further over to pupils who benefited from more personalised interaction.

Edwards and Westgate (1987) reviewed a substantial body of research into varieties of classroom investigation and categorisation of learning talk. Their conclusions concerned the inaccuracy of coding classroom interaction, which neglected the wider learning context and communicative strategies of learners.

> *"..the uncertainty in 'reading off' interpersonal perceptions and strategies from the surface of talk arises from a fundamental variability in the relationship between linguistic forms and their functions in discourse...a high degree of obliqueness and indeterminacy which characterises conversation and which also marks a great deal of talk even in more formal institutionalised settings like classrooms...no talk can be interpreted without reference to its context and that fact brings its own severe problems once it is accepted that contexts are not fixed frames of reference within which talk takes place and has its meaning, but are themselves talked into being, renewed or challenged."*
>
> Edwards and Westgate, 1987 (p.179)

The complexities of classroom interaction seem to defy the analyst:

> *"..no context.. can ever be completely penetrated, nor can the researcher expect full access to what those observed understand by and through their interactions."*

(Edwards and Westgate, 1987 (p.178).

However, they give detailed examples of various types of classification for analysing classroom communication, one of which (Lazarus 1984) defines as the three way interaction pattern of Initiation/Response/Evaluation (p.149) which is most frequently found in classroom language. The teacher's highly structured 'closed' questions ("Can you tell us what fossils are, do you think?" - Edwards and Furlong 1978) that contained predetermined specific 'right' answers, demanded conformity with the teacher's meaning. The teacher speaks before and after each pupil response, evaluating its content, and controlling all turns, moves and sequences with standard cues such as: "Right", "OK", "Good" and asks questions that are in fact control statements: "Jane, why are you laughing?" (Edwards and Furlong 1978, p.55). Children are thrown back on their own resources in trying to guess what the teacher really means and wants them to do. This in Barnes' (1976) view constrains the pupils' participation in learning:

"Whatever teaching methods a teacher chooses...it will always be the pupil who has to do the learning. He or she will make sense of the lessons only by using the new ideas, experiences, or ways of thinking in order to reorganise his or her existing pictures of the world and how they can be acted upon. It is useful to think about this aspect of learning as a matter of the learner working on understanding...reshaping of old knowledge in the light of new ways of seeing things."

Barnes, 1976 (p.124)

Open-ended questions that leave the answer to exploratory interpretation by the learners, will focus more upon what learners think or feel about the topic in question, and allow them to use a wider range of speech styles.

The work of Edwards and Mercer (1988) examined transcripted videos of group learning using what they referred to as a so-called 'progressive' Piagetian oriented approach. This style of teaching, they found contained a high degree of teacher controlled discussion which kept pupils' learning on a pragmatic level dealing with 'procedural knowledge' but neglecting to offer pupils a rationale for their activities. They challenged the evidence on Vygotskian grounds, where a 'zone of proximal development' (ZPD) should have provided a 'cognitive stretch' for the pupils into dealing with abstract cognition that first would have been modelled - or 'scaffolded' - by the teacher in the way s/he explained the purposes of the task. Maybin (1994) observed, with some recording of children's talk in playgrounds, how they internalise through play 'voices' impinging in their life and extend their oral repertoire in rich, informal ways. Children's natural ability to constantly shape their own meanings has yet to be captured by classroom practice. At the present time in England and Wales, classroom practice is significantly geared towards providing proof of National Curriculum coverage, but not apparently for the development of speaking and listening skills despite provision made in the General Guidelines for Key Stages 1-4.

Despite much activity in research to categorise speech and communicative patterns in the classroom, it is only over the last two or three years, that a deeper focus on collaborative classroom learning and small group work has been developed, so that clearer connections can begin to be made between talk and learning Clearly defined codes of practice for this type of research are still in the process of being refined.

2.2.8 *What sort of activity goes on in collaborative learning?*

It is generally accepted that the learners have different learning needs and therefore react differently in group interaction. These needs range from highly verbal interaction to largely silent participation, and given that individuals also bring to a group a wide variety of experiences and personal interests, understanding what contributes to the 'synergy' (Mercer and Fisher. 1993) of a group is no simple matter. Implications for the teacher planning groupwork in a large classroom are similarly fraught with a multiplicity of interactive challenges. Success in organising small group learning would seem to rely both on the teacher's heightened awareness through training into the natural collaborative skills people possess, and on his or her knowledge of what research has uncovered.

2.2.8.1 *Small group collaboration*

In an earlier work with Britton, Barnes (1969) found that talk that explored textual implicature in small groups also dealt with possible explanations rather than the 'right' ones expected by the teacher. He asked, presaging his later work: *"..what is the value of encouraging pupils to 'think aloud' at length?* ' (p 75). Or, how would Vygotsky's 'inner speech' sound if verbalised in the process of its role in the formulation of thought?

Barnes' and Todd's (1977) work with small groups demonstrated that the small scale case study approach to investigating learning talk could come closer to what actual learning might be going on at the time of talk and interaction, rather than analysing

formulaic moves, turns, sequences and the like. Collaborative talk in classrooms tended to be more explicit than in everyday conversation, and under these conditions they found that children were capable of complex thinking strategies, in contrast to the repetitious ritual exchanges frequently found in classrooms. In their analysis of the complex exploratory style of pupil talk, they isolated two levels of interaction which related to separate cognitive activity:

i) discourse moves involving logical processes.

ii) social skills involving cognitive strategies.

Discourse moves comprised: initiating, responding and accepting, extending (qualifying and contradicting) and eliciting (continuing, expanding, bringing in information). Examples of the logical processes involved were: proposing a clause or result, expanding description, applying a principle to a case, evaluating or putting an alternative view. At the same time, level two - social skills - operated throughout the exchanges: progress through a task and discussion management; competition and conflict and supportive behaviour, all of which involved cognitive strategies such as constructing and raising new questions, using evidence and expressing feelings. A certain degree of reflexivity (depending on the age of the children) could be observed with which, for instance, individuals monitored their own thought and speech, evaluated their own performance and attempted to identify overarching principles. These activities seemed more related to allowing inner speech to influence conversation than formal speech modes. Further examples of this can be found in Moy and Raleigh's (1988) definitions of 'tentative' or 'soft' talk styles, in which exploratory 'trial and error' thinking styles were embodied in learners' interactions.

From observations of a variety of small groups collaborating on different tasks, Barnes and Todd set the scene for further micro-scale studies on pupil to pupil exchanges, where the teacher is absent for a period of time, allowing pupils to use natural conversational forms together. Britton (1982) isolated talk as 'spectator' from talk as 'participator', where in the former an individual's value system would be modified and tested, but in the latter it would be applied. The qualities of 'recollection or reconstruction of events for pleasure' that characterised expressive language, and which were 'informal and loosely structured' also appeared in forms of speech that were 'chatty' or gossip. Chattiness occurred at the beginning of task discussions and *'construes a relaxed atmosphere and encourages unstrained relationships....[and] from such soil discoveries grow'* (p.142). Chatting about the day's events involved *'reviewing, rehearsing, reconstructing, contemplating past events'* and answered deep-seated motives of social satisfaction (p.208). It was a means of *'evaluating deeply and more openly, generating values and refining value systems, and if gossip can move towards forms of art and literature, if gossip was capable of producing more form and organisation.'* (p.142). This *'shaping at the point of utterance'* (p.142) was a key notion for understanding such informal types of discourse, involving the coming and going between the *'felt apperceptive mass to which we inwardly point...a...shuttling back and forth between the sense of what they wanted to say'*. (p.142).

Rosenblatt (1968) also suggests the value of free ranging discussion in friendship groups, as do Wilkinson, Davies and Berrill (1990), but is it possible to portray the precise nature of informal exploratory talk? Of all the interactional styles researched by educationalists, it appears to be the one that seems most closely to match the incomplete, idiosyncratic forms of 'inner speech' and correlates with Wells' (1985a, 1985b) model of the 'storying mind' which forms the matrix through which metacognition evolves.

2.2.8.2 *Discursive Psychology and the pupil's social agenda in the classroom*

As discussed earlier and specifically in section 2.2.5, conversation skills are learned from an early age through social discourse that generates shared cognition. Edwards and Potter's (1992) notion of discourse as a performance of social purposes and actions brings a somewhat oblique view to the process of cognition. From this perspective, what is overtly dealt with in talk seems not to represent the actual psychological content that is going on between speakers. Other researchers have also addressed the question of the discursive basis of learning and the problems incurred in applying this perspective to classroom learning. as it informs the use of exploratory modes of talk for learning. Phillips (1992) argues that unless learners engage in 'argumentation' and 'interrogating the task' by enquiring about the purposes behind what they do, it is too easy for them talk about something 'because we were asked to discuss it' (p.153). Fisher (1994) and Mercer and Fisher (1993) explore the role of the teacher in designing tasks involving collaborative talk, and how Bruner's notion of scaffolding could be interpreted in terms of planning tasks that present appropriate 'zones of proximal development' for learners.. The teacher's role in developing her pupils' discourse strategies may be crucial to enabling them to do things that involve stretching them beyond their present capacity. Fisher and Mercer outline three key collaborative talk styles and considers their potential for learning:

a) disputational talk involving initiation of proposals, hypothesis, instruction;

b) cumulative talk involving acceptance of initiations without discussion or with additions or superficial amendments which do not develop previous ideas;

c) exploratory talk, involving initiations that are challenged and counter-challenged in order to develop hypotheses.

It is in the teacher's control to either limit the range of speech styles used by pupils amongst themselves or arrange learning contexts in which they embark on a course of constructing, sharing, debating, interpreting, misinterpreting knowledge in a rich mix of socio-cognitive conflict (Mercer, Phillips and Somekh 1991):

> "*Argument is a form of thought, indeed many and varied forms of thought, irreducible to the mere adding together of individual cognitions that may happen to be put into words*"
>
> Mercer, Phillips and Somekh, 1991 (p.196).

There is, state Bennett and Dunne (1990), a relationship between task design and conversation mode, and faltering discussions might be more likely to be found in non practical tasks which often promote 'free-flowing spontaneity' of talk-in-action. This distinction is a guide, they say, to recognising the signs of the trial-and-error format of emerging abstract thought, which could be promoted as a precursor or to assist action (p.76).

2.2.8.3 *Quiet participation in group talk*

From common sense we learn that learning and meaning making are not always a matter of always talking in order to make meaning. If our understanding of group talk is not to

be one-sided in favour of those who are talkative and might dominate the conversation, it is important to consider the way in which quiet participants contribute to learning through groupwork. Stables (1995a) proposed that learning is equally to be understood as involving 'quiet introspection' balanced with active discussion, with 'opportunities for purposeful privacy' (p.66). Hatano and Inagaki (1993) also found that silent participants were not necessarily non-contributors:

> "*...some of them actively tried to find agents who spoke for them in discussion and if they could, they tended to give elaborate explanations afterwards...*"
>
> Hatano and Inagaki, 1993 (p.333)

Indeed some seemed to keep their opponents' arguments in mind when they did eventually respond and incorporated challenging ideas into their initial choice.

2.2.8.4 *The teacher's role in oral tasks*

The teacher's role in making explicit the rules for discussion and designing oral tasks is very important in Bruner's sense of tailoring learning contexts appropriately for the individual's needs. By 'focusing on instruction which proceeds ahead of development' (Fisher 1994), the teacher prepares pupils for exploratory talk by laying down the ground rules for discussion (Wegerif and Mercer 1996; Wilkinson, Davies and Berrill 1990; Jones 1988). Learning talk cannot be just any old discussion or argument, as Hatano and Inagaki (1993) assure us:

" *the collective invention of knowledge that none of the group's members has acquired or is likely to produce independently occurs frequently only in some types of groups"*

Hatano and Inagaki, 1993 (p.322).

Those groups have three key characteristics: they involve peer interaction of between three or more participants, so that there is an 'audience' to each other's dialogue; and focus on a specific content:

"unless the information is persuasive in terms of logic or given by someone known to be an authority, people, especially those forming the majority, will not assimilate the information until external feedback proves its plausibility"

Hatano and Inagaki, 1993 (p.334).

In terms of the teacher's role, the use of discussion in classroom tasks implies that his/her own skills of discussion and its facilitation are up to the task. The application of systematic training has been reported by Lyle (1996a, 1996b) in her study of 'communities of enquiry' which effectively provide courses for classroom teachers to both learn how to participate in such communities and to teach appropriate communicative skills to children. Wegerif and Mercer (1996) describe the SLANT project's proposal to assess an '*effective way to use computers to support both the construction of subject specific knowledge and the teaching of collaborative knowledge construction as a social process' [involving] 'generic communicative rationality in the form of exploratory talk'* (p.20).

The application of this understanding involves preparatory activities for tasks focusing on computer generated text:

a) the laying down of ground rules of the ideal speech situation as it is adapted to the classroom.

b) the coaching of specific skills such as listening to others and 'integrated communicative rationality' arising in discussions concerning children's concerns and the use of hypothesising, questioning and rationally justifying.

In this way, the 'cultural practices which embody this sort of thinking' (p.3) are enhanced and their development supported, through the teacher's explication of ground rules for discourse and collaborative problem solving. Thus children's learning talk could be said to be 'scaffolded' by the teacher's discursive modelling and coaching, as well as by their peer group interaction.

Other approaches to systematic collaborative learning were studied in primary schools in Avon, England (Yonge 1994, 1996; Gorman, 1994), where task design was seen as a major component in the effective teaching of co-operative behaviour and interaction across gender, age and ability. In these settings, peer group support was found to operate for pupils with learning and behavioural difficulties. Outcomes were assessed by both teacher and pupils in the 'review' stage of the task, embodying terms of reference for process skills (e.g. "Were you successful in co-operating together?")

In relation to the Bakhtinian view of the way the 'authoritative' (centripetal) social forces balance with the 'internally persuasive' (centrifugal) energies of intersubjectivity, the effective management of classroom discourse implies operations of great complexity and subtlety. The teacher representing authoritative knowledge and discourse in the sense of the formal curriculum, becomes a mediator between this and the learner's familiar subjective world, allowing opportunities for rehearsal and integration of public forms of knowledge through the internalisation process. Certain conditions need to be present to ensure that dialogue between pupil and pupil, and between pupils and their teacher, involves appropriate 'zones of proximal development' and maintains a balance between the two social forces. As a key condition, the provision of collaborative settings may provide a range of socio-cognitive experiences, and a variety of dialogic strategies. In these strategies, the 'voices' from the individual's experiences of the 'authoritative' and 'internally persuasive' social pressures are rehearsed by the learner to become subjectively more meaningful in the expression of individual intention, feeling and thought. Another important condition is the way the teacher models subjective awareness of learning and the use of negotiative terms that seek to make these inner states comprehensible to others. Thus the teacher uses terms of reference for thinking and speaking skills, in addition to making ground rules for group behaviour (talk and task performance) explicit. In contrast, where the 'authoritarian' social influence of predetermined outcomes inhibits the subjective meaning making processes, the growth of new consciousness in the Vygotskian sense could be said to be restricted by the individual's lack of opportunity to generate thought through speech. This is endorsed by Bakhtin's notion of individual freedom to engage in 'creative understanding' and the 'eternal transformation of the past': *'...individuals are never entirely at the mercy of events so long as they retain the power to reconceive them.'...the creative reassessment of the past enables one to possess the conditions for creativity and freedom.'* (Bakhtin, 1986, p.230). Bakhtin's interesting concept of 'polyphony' is to do with the 'dialogic sense of truth, *'as a form of thinking and artistic visualisation, polyphony presupposes the possibility and asserts the value of*

meaningful dialogue.' (Morison and Emerson, 1990, p.234). Thus the successful learner can be seen to internalise historical and formal knowledge as a polyphony of different 'voices', subject it to an internal process of creative reconstruction, and express this internal change as a fresh interactive viewpoint through further dialogue.

2.2.8.5 *'Literate thinking' as a product of collaborative talk*

The increase in recent research into the dialogic nature of thought and speech is qualifying the meaning of 'literacy' through providing definitions of both oral, writing and reading skills that embody their essentially collaborative nature.

Leal's (1992) study demonstrated 'the ways in which the child, the text, and peers each influence the construction of meaning during literary discussions' (p.332).

> *"As children contribute their own prior knowledge and experiences to the group understanding, interpretations are reconstructed through peer scaffolding and new layers of meaning are added to individual prior knowledge...."*
>
> Leal, 1992 (p.332)

Collaborative discussion gives participants an opportunity to work on their own thinking and communicate those thoughts to others, with reference to both texts and others' thoughts.

Chang and Wells (1988) in investigating the 'literate potential of collaborative talk' found that the teacher's role of facilitator was essential to encourage pupils to 'follow through to logical conclusion the incompatibility of their implications' (p.105).

> *'Thinking is literate when it exploits the symbolic potential of language to enable the thought processes themselves to become the object of thought. Under appropriate conditions, this can occur in either writing or in speech.'*
>
> Chang and Wells, 1988, (p.106).

Collaborative talk can help pupils to become more aware of their own knowing and understanding if in the process they reflect on what they have done 'questioning the outcome of one's efforts' and 'testing one's assumptions of knowing' (p.106). They suggest that 'literate thinking' could be deliberately taught, as attributes of language already in evidence but needing development through 'addressing concerns that are central to collaborative talk', e.g. problem solving, challenge to individual ownership of ideas or intersubjectivity. Speakers learn to express themselves with greater explicitness, connectivity (between issues and contexts), justification (rational argument) and relevance (to the specific problem solving focus).

Lyle's (1996a, 1996b) work also depicts the range of communicative interests of learners at play in collaborative tasks that are designed round use of pupil experiences. Other research (Eeds and Wells 1989; Golden 1986 and Galda 1988) supports the claim that discussion helps readers explore and extend their response to literature in the light of that of others, thus deepening their understanding and grasp of the symbolic potential of language.

The study of situated cognition in the classroom, therefore, is not as simple as it may sound from the point of view of conversation analysis. There are many dimensions of behaviour used by speakers to convey an underlying subtext, that drives their relatedness together into patterns of persuasion, truth seeking, attribution and perhaps other expressions of personal 'stake' and identity. In order to examine the way learners construct meaning collaboratively, use of video and audio recording devices can provide data containing the nuances of behaviour of which interactions are composed, but the researcher may never quite get to grips with the real complex inner world of the learners under observation.

In Part II of this chapter, a discussion will be given of current understanding of how children learn to read in both school and pre-school contexts in which various aspects of their linguistic experiences influence their development of response to text. As this study is to be concerned with looking at the discursive processes at work in pupils' collaborative group talk in relation to texts, this section will provide an opportunity for the reworking the notion of 'literate thinking' as it is expressed through the interaction between spoken language and printed discourse both at home and in the classroom.

- Part II -

Developing Response to Text

2.3 Introduction

It is the aim of the second part of the chapter to look more closely at what is meant by the term 'literacy' and provide a picture for our current understanding of how readers learn to read, the role played in this process of literary text, and implications for collaborative classroom learning. Questions to be addressed are:

* How do we become literate in today's society?
* What implications are there for classroom literacy experience and the teaching of reading?
* What is the potential of collaborative reading methods to help learners develop response to text?

The sections in this chapter are allocated as follows:

1. *Definitions of literacy*

There will be a consideration of what it means to be literate in today's Western social contexts, the differences between spoken and written language and the way oral and literate skills interweave in communicative discourse, . It will include a consideration of the nature of literary texts and the way they can 'teach what readers need to learn' (Meek, 1988).

2. *Initial experiences of reading and the learning process*

This section will consider how we learn to read through early experiences of the written language, and the controversies surrounding the social constructivist approach to our understanding of the development of higher order reading skills.

3. *The problems and challenges of developing response in the context of the classroom.*

The final section will address the issues of classroom experience and how response to text can be developed in those contexts, particularly where pupils are given opportunities for using collaborative talk. This in turn highlights the issue of whether classroom teaching takes into account the experiences learners bring to the task, and what sort of experiences influence their response to text.

2.4 Definitions of literacy

It is not within the scope of this thesis to give a complete account of literacy theory, but to clarify the emphasis that it makes on some aspects of literacy, and give a rationale for that emphasis.

Literacy has been given several different definitions which provide an increasing refinement of the skills to which the term refers. The first definition is from Sola and Bennett (1994, p.2) who broadly define literacy as 'a collection of cultural and communicative practices'.

A second definition comes from Kress:

> '*.the main aim of the curriculum of the future to be equipping young people with the confidence to recognise and be at ease with difference, and thus to cope with change. Central to this vision is literacy - texts, and ways of reading them and of writing them, in the broadest sense of these terms."*
>
> Kress, 1990 (p.39)

Graddol and Boyd-Barrett (1994) draw on Kress' work in proposing a radically new look at a wider range of communicative skills such as the oral and visual, and which are being brought in to current views of literacy: Their definition is as follows:

"Literacy can be defined as the ability to produce, understand, and use texts in culturally appropriate ways.' ..Literacy often implies not just the ability to read but also the knowledge which comes from reading. The kinds of texts which make a person literate are conservatively defined, however. The canonical works of literature are included; media texts, like other forms of popular culture, are typically excluded."

Graddol and Boyd-Barrett, 1994 (p.50)

Graddol and Boyd-Barrett (1994) discuss Halliday's (1975, 1978) and Kress' (1982) work on the semiotic nature of oral, visual and media texts, which Domby (1983) calls to be included in the curriculum if children are to be given what they need to meet the pace of change and the 'shrinking world' of the 21st Century. In their task of 'identifying and evaluating claims to factuality (which) has become more complex than ever before' (p.136) they consider the differences between verbal and visual 'modality systems and their variation in relation to genre (p.137).

A fourth definition of literacy is provided by Williams and Snipper (1990) who give a summary of three ways in which literacy is currently viewed, while admitting that due to overt politicisation in an increasingly complex society, it is also too complex to be easily defined.

"Educators recognize functional, cultural and critical literacy. Functional literacy is often related to basic writing (coding) and reading (decoding) skills that allow people to produce and understand simple texts. Cultural literacy

emphasizes the need for shared experiences and points of reference to fully comprehend texts. And critical literacy is related to identifying the political component inherent in reading and writing."

Williams and Snipper, 1990 (p.1)

The authors hint at the rhetorical nature of such definitions, relating to aim, purpose, audience and text, stating clearly that literacy is not a uniform concept but varies according to cultural contexts. The multi-ethnic classroom, where pupils experience and negotiate many types of discourse in their 'struggle for voice' (Sola and Bennett, 1994) presents particular problems for the teacher trying to establish a common understanding about literate behaviour.

All three definitions reflect the principle that the recreation of culture occurs through various modes of communication, which are given universal coherence by a commonly agreed standard of skills for decoding and encoding meaning. They vary only in the detail of their descriptions of the behavioural characteristics implied by the term literacy. Kress (1997) in particular highlights the influence of technological change on modern communicative practices, and the interactive nature between different technological systems which creates a multi-modal transmission of culture. However, assessment of learning through official agencies such as Ofsted requires a narrower definition of literacy covering spoken and written language.

In the following sections, in order to fully assimilate the implications of these notions, and to address the basic questions raised in this thesis, we will look more closely at the various definitions and deeper dimensions of literacy in practice, including different interpretations of what constitutes 'text'.

2.4.1 *Functional literacy*

Williams and Snipper (1990) saw the term 'functional literacy' as having been used to describe simply to read and write, and that it is now 'often used to denote the ability to read and write well enough to understand signs, read newspaper headlines, fill out job applications, make shopping lists and write checks' (p.4). For instance Hall (1986) considers that children's initial experiences of literacy form the basis on which school literacy learning may develop through exposure to 'environmental print' and the way adults around them cope with daily print-based activities such those listed above. Functional literacy for Hall is seen as acquired by a sort of osmosis. The way technological society is organised conveys social meaning to children, thus they bring much rich print sensitivity to classroom literacy tasks.

Our perception of what functional literacy involves might need to be continually clarified in the light of technological progress (for instance the widespread multipurpose use of computerised communication systems) and the growing need for literacy skills to cope with those activities to do with the increased bureaucratic and institutional influences in people's lives, for instance by way of the credit card, health and the social benefits systems. Gumperz and Cook-Gumperz (1982) speak of the need in a pluralistic society for 'communicative flexibility' and competence, in response to new social forms, thus heralding the rise of a 'new ethnicity' (p.133):

> *"Post-industrial society in the urbanised regions of both Western and non-Western countries is characterised by the bureaucratisation of public institutions and by the increasingly pervasive penetration of these institutions into the day-*

to-day lives of individuals...a major historical change in the relationship of the individual to public institutions."

Gumperz and Cook- Gumperz, 1988. (p.132)

There seems to be a strong argument developing for teaching enquiry-based oral skills in order that children are prepared to negotiate all the socio-political, financial or legal meanings implied in our modern bureaucratic print environment.

2.4.2 *Cultural literacy*

A term first used by Hirsch (1987) to refer to the specific national literacy characteristics that an individual acquires through interaction between generations, institutions, class, or gender, cultural literacy refers to the 'specific knowledge required for each country's notion of literacy' (p.17). The acquisition of competent reading skills is dependent on the basic warp and weft of 'schemata' or traditional ways of knowing, of learning and interpreting new information and experiences.

"To thrive, a child needs to learn the traditions of the particular human society and culture it is born into...needs traditional information at a very early age."

Hirsch, 1987 (p.31)

Unless this traditional knowledge is acquired early it may never be learned, and it is more relevant in modern technological society than it ever was:

"The more computers we have the more we need shared fairy tales, Greek myths, historical images and so-on....the more specialised and technical our civilisation becomes the harder it is for non-specialists to participate in the decisions that deeply affect their lives."'

Hirsch, 1987 (p.31)

Hirsch believes there is a decline in culturally shared knowledge in America due to curriculum variation, and that there is a need for a recognition of the way the basic principles of democracy are dependent on a shared historicity and factual information.

'The antidote to growing specialisation is to reinvigorate the unspecialised domain of literate discourse, where all can meet on common ground.'

Hirsch, 1987 (p.31)

Thus he recommends that educational objectives provide opportunities for the acquisition of certain basic 'mental models' that can only be gained from intensive study and experience of a case history, not just the rote recall of superficial details.

A country's literature and history is therefore of primary importance.

'"Any Shakespeare play will do to gain a schematic conception of Shakespeare."

Hirsch, 1987 (p.120)

'Intensive curricular materials' including books containing mythic as well as technical information can incorporate the elements of cultural literacy. Literary text plays its part in moulding learners' imaginative experiences by presenting 'possible worlds' (Bruner, 1986) of different cultural and moral viewpoints. However, the practical importance of ideas in human affairs, claims Hirsch, is too often easily forgotten, for the sake of the quantitatively planned curriculum that neglects 'Ciceronian literacy' the still valid ideal of 'universal public discourse' (p.109). He gives a list of the shared cultural schemata that underlie literate communication of present day America, and recommends that there should not be a divide between those who advocate the teaching of higher order (critical thinking) skills and those concerned to pass on 'common traditional content'. The specific content of a national literate vocabulary, he observes, changes from year to year and day to day 'as striking events catch national attention, but words and associations stay the same' (p.134) given different individual assumptions about the same shared knowledge.

The practical implications of his advice might be gleaned from our experience with a National Curriculum in England, where implementing it presents a tension between its content and the negotiative processes of the Vygotskian learning model. Research suggests that without collaborative experimentation with rich orally communicative styles together with authorial experiences of creative writing, children's background experiences may only remain undeveloped. The importance of practising literate behaviour is emphasised by Scribner and Cole (1973, who warn that teachers '*are teaching a set of discourse practices, oral and written, connected with the standard dialect of English*' which may maintain the 'oral/literate divide' (p.554). This involves

the requirement that pupils acquire a new identity which might be in conflict with that brought into the learning context, as Gee suggests:

> *"Essay-text literacy, with its attendant emphasis on the syntactic mode and explicitness, while only one cultural expression of literacy among many, is connected with the form of consciousness and the interests of the powerful in our society."*
>
> Gee, 1994, 1994 (p.190)

The next section considers the importance of teaching critical thinking skills, the encouragement of which Hirsch fears might bring the fundamental error of the 'denigration of mere facts' as 'antiquated or irrelevant' (Hirsch, 1987, p.132).

2.4.3 *Critical literacy*

Dependent to some extent on the non-interference by power relations of the freedom to question, this form of literacy develops critical awareness of language and texts for emancipational purposes of philosophical enquiry and creative problem solving (Young, 1992, developing Habermas' 'ideal speech situation') and rational thinking skills (Wegerif and Mercer, 1996). Fry (1985) and Wray (1994) discuss the function of awareness in the learner of their own thinking process and sense of identity in facilitating learning, as do Williams and Snipper:

"In its broadest sense, critical literacy denotes not only the ability to recognize the social essence of literacy but also to understand its fundamentally political nature."

Williams and Snipper, 1990 (p.11)

Williams' and Snipper's (1990) views on the limitations of the 'Anglo-European mainstream' literacy, is in sympathy with Eagleton's (1983) critical treatment of the 'literary canon' and the way academic tradition selected preferred literary works to be the only acceptable path to qualifying in being able to talk and write in certain ways' (p.201).

"For those on the periphery, becoming literate in the traditional curriculum may require forsaking non mainstream cultural values and yielding to docile tokenism or rejecting the curriculum and expressing rebellion by dropping out....The ideology of academic literacy is seen to oppress not only minority students but minority texts....We would suggest that an equally important feature of critical literacy consists of the developed ability to assess the ideology of individual texts."

Williams and Snipper, 1990 (p.11)

This sort of critical literacy enquires beyond the story conveyed by a given text into the writer's own ideological leanings, or the political context to which s/he addresses the story's moral dialogue. To this extent, critical literacy is dependent on cultural literacy and the understanding of the intended audience or implied reader (Iser, 1978)

The critical thinking approach is now seen as a way of improving learning at all - not just advanced ('A') levels, and points to the significance of coaching process skills and the integration of discourse and discussion across the curriculum.

For Chang and Wells, (1988) 'literate' or 'epistemic' thinking is also a product of collaborative talk, when it 'enables the thought processes themselves to become object of thought' (p.106). Adding the element of discussion to text based tasks, therefore, by encouraging collaborative group work and 'exploratory talk' (Barnes and Todd, 1977; Mercer, 1995), aims to develop critical thinking skills that access participants' views and attitudes as part of the process of determining the author's possible intentions. The importance of coaching oral skills for discussion and collaborative group work has been investigated (Lyle, 1996a, 1996b; Yonge, 1994) and teacher training schemes made explicit (Dillon, 1994). These suggest that classroom organisation can accommodate tasks aimed at developing critical literacy skills.

2.4.4 *Literacy beyond the verbal*

The purpose of this section is to explore the degree to which development of literacy is dependent on a 'literate response' to visual and other stimuli as well as print. In observing the daily, flexible and spontaneous discursive interplay of communicative skills, we find oral, visual and literate abilities complementing each other. It is therefore useful to define what is meant by text and its modalities, consider how various types of text interrelate, and investigate the role of literary text in the way response to text is developed.

2.4.4.1. *Contemporary definitions of text*

The word 'text' has been traditionally used to distinguish written from other forms of communication such as images, music, spoken delivery or theatrical performance. It is a narrow definition in that it

> "*..excludes the non-verbal, ...certain rhetorical modes of the verbal (such as the spoken); and insists on a particular physical form in which this written language will manifest itself.*"
>
> Graddol, 1994a. (p.41).

The problem this poses can be portrayed in a nutshell, at least for the specialist teacher of English language and literature:

If a story is a text, is a cartoon a text?

If a cartoon is a text, is a storyboard a text?

If a storyboard is a text, is a series of pictures a text?

If a series of pictures is a text, is one picture a text?

If a picture is a text, is a mural a text?

If a mural is a text, is a painted wall a text?

If a painted wall is a text, is a coloured wall a text?

If a coloured wall is a text, is any wall a text?

If a wall is a text, is a hedge a text?

If a hedge is a text, is a tree a text?

If a tree is a text, what is an English teacher?

(Stables, 1995b)

Fish (1980) problematised the definition of text in his analysis of 'the authority of interpretative communities' which decides on the selection, status and use of texts. In a learning environment such as a classroom, there are various forms of texts that influence children's learning and different interpretations of texts according to individuals' experience and disposition.

The traditional view has been changing over the last decade, argue Graddol and Boyd-Barrett (1994), who analyse the semiotic resources of spoken, written and media (visual and other) texts, and relate them closely to definitions of literacy. Presenting authors who draw on the work of Halliday and his model of language as it relates to context, Graddol and Boyd-Barrett seek to draw out a complex picture of the way texts communicate, and of the *postmodern approaches which strive to 'decenter' the text itself and explore the historical and social contexts of their production and consumption'* (p.ix) 'Text' is seen as a product of interactive strategies which include oral, visual and media modes of representation. Using Halliday's model of field/tenor/mode we can see that the functional capacities of each form of text involve similar semiotic features to those of verbal text, although Halliday pointed out some important differences in the

rhetorical structure of oral and written language which 'represented different ways of construing the world' (p.x). His model is reproduced below:

Field:: (ideational component of the semantic system) *tends determine the transivity patterns - the types of process, e.g. relational clauses, possessive (get, have) and circumstantial: locative (put), material processes clauses, spatial: posture (sit, stand); also the minor processes, e.g. circumstantial, locative (in); perhaps the tenses (simple, present); and the content aspect of the vocabulary, e.g. naming of objects.*

Tenor: .(interpersonal component of the semantic system) *tends to determine the patterns of mood, e.g. [mother] imperative (you wait, keep sitting) and of modality, e.g. [child] permission (want to, can and nonfinite forms such as make bubble meaning: I want to be allowed to...'); also of person, e.g. [mother] 'second person' (you), [child] 'first person' (you {= I]), and of key, represented by the system of intonation (pitch contour, e.g. child's systematic opposition of rising, demands in a response, versus falling, not demanding a response).*

Mode: .(textual component of the semantic system) *tends to determine the forms of cohesion, e.g. question-and-answer with the associated type of ellipsis (What do you want? - Daddy toothbrush); the patterns of voice and theme, e.g. active voice with child as subject/theme; the forms of deixis, e.g. exophoric [situation-referring] 'the'; and the lexical continuity, e.g. repetition of 'mug', 'toothbrush', 'put it'.*

Halliday, 1978 (p.64)

Various authors have paraphrased Halliday's analysis, and Graddol's version is given below for added clarity:

Field: *The ongoing activity and particular purpose language is serving within that activity.*

Tenor: *Describes the role and status relationships between participants. Tenor also includes other aspects of interpersonal relation, such as the social function of an utterance,: is a speaker trying to persuade or warn someone, for example.*

Mode: *Includes the channel, such as speech or writing, telephone or face to face, but also the rhetorical mode conventionally associated with particular channels. Hence 'writing' and 'speech' routinely use different kinds of grammatical structure, and different ways of organising information and so on.'*

Graddol 1994 c (p.15)

2.4.4.2 *Modality and genre*

Ways of understanding texts in context have since developed based on this model, using in particular the relation of 'mode' and 'genre' to language learning that Halliday had clearly identified and presented. Developing this notion of the modal or interpersonal function of language, Graddol (1994b) suggests that the notion of modality systems are a *'key part of the semiotic mechanism by which factuality is*

accomplished. ...Factuality is not merely a question of truth or lies, but a more complex semiotic system which provides for varying authority, certainty and appropriateness to be allocated to particular representations of the world.' (p.137). Modality, he suggests, *'points to the social construction or contestation of knowledge-systems'* and *'expresses the power and solidarity relations between speaker and addressee'* (p.138).The verbal modality system *encodes social relations as well as truth value'* and differs from visual modality in being more systematic. Visual modality varies with genre and Hodge and Kress (1988) use the term 'modality cues; in connection with visual texts to signal 'high modality' - that which has definiteness, certainty, lack of ambiguity' (p.137) - or low modality - *'that which is less definite, possible rather than certain'* (p.137). Kress' (1982) development of Halliday's notions of genre in relation to children learning to write and use 'larger scale textual structures' began to influence the uptake of 'genre theory' in Britain (Barnes, 1994). Later (Kress, 1997) in his discussion on the multi-modal nature of individual meaning making in the post modern sense, defines the way he sees the need for learners to develop their response to the influences of interactive media technologies in their lives. The way literacy is learned through the interweave of media, visual, oral and print technologies should, in his view, be accounted for in classroom learning. In contrasting children's ways of thinking which use 'spontaneous concepts' with those of adult genre-based modes, Barrs (1994) calls for a more exploratory and constructive treatment of genre theory in order that we appreciate more clearly how genre fits in to the learning of written language and *'what this developing use of genres reveals about the relationship between language and learning.'* (p.257).

Through understanding Bakhtin's (Bakhtin, 1981 & 1988) notion of the historicity of knowledge, the notion of heteroglossia related to cultural identity (see section 2.2.3) and the linked notion of 'polyphony' of cultural 'voices' or meanings that inhere in the transmission of culture, we can gain a perspective on children's language learning in

school and the complexity of meaning levels that may be implied (culturally transmitted) through (oral, visual or print based) texts. The post-modern age of global media technology brings in a multicultural dimensionality to the 'polyphony' of cultural voices and memories to which children are currently being exposed in increasingly complex transcultural/interracial dialogues. Domby's (1996) concern is for the English teaching community to widen the interpretation of text to include material from other English-speaking countries, as well as 'verbal texts' of argument and persuasion, 'visual texts' of television and video, and 'computer' texts 'where the boundaries ...between the national and the international, the literary and the transactional, the visual and the verbal are dissolving' (p.5):

> *"From their earliest days in primary school children should encounter both texts in which they can see themselves, and texts which offer other lives and other ways of seeing the world."*
>
> Domby, 1996, (p.5)

These interactive cultural and technological phenomena that confront children also begin to mould their ways of seeing at very early stages of pre-school life, encouraging the use of communicative strategies for establishing factuality that are embodied in the collective post-modern strategies of knowledge creation. Modern multi-faceted media texts are generated by information technology and are saturated with visual discursive genres that present the rules and strategies of discourse to young learners. Thus they influence children in the way in which they view their world and their self identity in certain predetermined ways.

"Factuality is not merely a question of truth or lies, but a more complex semiotic system which provides for varying authority, certainty and appropriateness to be allocated to particular representations of the world."

Graddol, 1994b (p.137)

Domby (1996) suggests that 'children are not encouraged to challenge facts or arguments, or to resist persuasion' because the formal recognition of critical reflection and analysis is deferred in the schooling system until they are too old to start. 'What', she asks, 'do we want our students to do with their reading' (implying the reading of all types of text)?

"We need to ensure that children's home cultures are recognised and respected in classroom literacy activities....school should be a place that welcomes the many literacies students bring with them to the classroom, but also make accessible texts that will enable them to see their worlds from new angles, and reflect on what they see through ways of reading which are active and interrogatory...they need a confident familiarity with a range of ways of operating in the world, that enable them, not just to accept or participate, but to transform the circumstances of their lives."

Domby, 1996 (p.5)

Domby's view, therefore, accepts that 'cultural literacy' is a living, changing phenomenon, and for children to fully participate in an 'increasingly complex world which operates through the exchange of a proliferation of texts intended not just to communicate information, but also to create images, interpret events, shape

perceptions, persuade and exhort', it is essential for them to be able to develop critical literacy skills.

In order to meet this challenge, teachers need to address the question of what sort of texts play an effective role in moulding a creative and critical attitude towards forms of received knowledge.

2.4.4.3 The *potential of narrative text*

Iser (1978) saw how the text provides a mirror for the reader's self, which came into dialogue with the author's 'implied reader'. Barthes (1975) seeks out his reader's pleasure in order to establish a 'dialectics of desire, of an unpredictability of bliss" (p.4). He seeks to extend the reader's sensuous engagement with text in a way that enables the reader to form a personal story, otherwise the text and its meanings tend to become ossified:

> *"If it were possible to imagine an aesthetic of textual pleasure, it would have to include: writing aloud. This vocal writing (which is nothing like speech) is..... carried not by dramatic inflections, subtle stresses, sympathetic accents, but by the grain of the voice, which is an erotic mixture of timbre and language, and can therefore also be, along with diction, the substance of an art; the art of guiding one's body ...'"*
>
> Barthes, 1975 (p.66)

The living transforming role of text is contrasted for him with mythologies which are treated as a 'usage' (p.170) that locks up human nature and refers it to 'this motionless prototype'. Myth as 'a type of speech chosen by history', must be taken in hand and transformed, because its 'ideologism and its opposite are types of behaviour which are still magical, terrorized, blinded and fascinate by the split in the social world' (p.174). Man's reconciliation with reality is about reconciling description and explanation, object and knowledge. For Barthes, this is done through developing a language about the metalanguages of myth, and a pleasure in language as a descriptive tool that reflects on concrete, sensual descriptions and the demystifying of the imagination.

Joseph Campbell (1973) regards the power of the symbol as a creative force in mankind's conscious evolution which remains beyond his complete understanding as the ultimate source of all his experiences. To Barthes (1973), mythology as ideology can only immobilise the world and stop man from reinventing himself. It also tells us how the potential of printed discourse to mould socially purposeful spoken discourse is fraught with issues of power. Barthes considered all types of text to be implicated in the propagation of myth.

To Bruner (1986) the brain is predisposed to narrative as a style of thinking, along with its complement 'logico-explanatory' thought. 'Narrative deals with the vicissitudes of human intentions' (Bruner, 1986, p.102) of which there are myriads, and endless ways for them to run into trouble. It is an expression of one of two modes of thought, its complement being 'logico-explanatory' or paradigmatic thinking concerned with establishing fact or truth. Psychic reality dominates narrative which is built on concern for the human condition yet leaving knowledge of the 'real world' implicit. The textual use of 'conversational implicature' (indirect talk between characters implying unspoken meanings - see also section 2.2.5 above) in text increases narrative tension and 'forces

meaning performance upon the reader' (Bruner, 1986, p.110). Presupposition (an 'implied proposition whose force remains invariant whether the explicit propositions in which it is embedded is true or false' (Bruner, 1986, p.111)) is used to pack the text with meaning for narrative purposes.

Learners are exposed to the narrative text's fictitious world, and learn to discover different discourse and language. They learn how to learn, through developing the pleasure of prediction and surprise, rhythm and anticipation. Meek (1988) discusses her experience - through teaching 'unteachable' learners - of what texts teach, and highlights the intimate nature of the relationship between reader and text.:

> *"....texts reveal what we think we have successfully concealed even from ourselves."*
>
> Meek, 1988 (p.35).

Other cognitive lessons are learned by learner readers that adults have already mastered (Rosen, 1988):

> *"...the nature and variety of written discourse, the different ways that language lets a writer tell, and the many and different ways a reader reads.."*
>
> Rosen, 1988 (p.21)

"...how dialogue appears on a page, the formal ways of making requests, the way the sentences appear on a page, go hand in hand with what children have already began to discover about language as 'a rich and adaptable instrument for the relaxation of intentions'..."

Rosen, 1988 (p.16)

Psychoanalytic interpretations of the intersubjective transactions between reader and author through text provide insights into the cultural role of fantasy: the basic value of fantasy, say Bettleheim (1969)are to do with gaining a sort of preview of life:

"..a child can learn about the inner problems of man....solutions to his own predicament...a kind of dress rehearsal for life conducted within the safety of a work of art..."

Bettleheim, 1969.

Similarly, Heath (1983) and Rosenblatt (1968) consider the textual use of fantasy provides both a social and a literary understanding. Rosenblatt observes how young people who encounter narrative works portraying attitudes towards aspects of their life, for instance family relationships, are building up their sense of the socially favoured types of adjustment in our culture...'meeting extremely compelling images of life that will undoubtedly influence the crystallisation of their ultimate attitudes, either of acceptance or rejection' (Rosenblatt, 1968, p.20).

2.4.4.4 *Children's literature*

The current proliferation of children's literature has meant that many highly favoured authors are recommended in National Curriculum reading lists that are clearly classified for the relevant Key Stages. These books contain visual as well as printed content as part of narrative 'text', and use rich layers of implicature and intertextual themes (relating to characters and stories in other books).

Halliday (1978) made explicit the ability of very young children to appreciate the functions of language, which 'real' books embellish and develop in the types of discourse they portray. Meek (1988) claims that 'good' children's literature (e.g. 'The Iron Man' by Ted Hughes) 'can be read with pleasure and understanding by children at all stages in school...' (p.30). For Meek, the 'mythic implications' of the story dawn gradually in the child's understanding: 'The idea is the meeting place of reader and writer, the intersection of culture and cognition...' (p.31). The children reveal and develop their sense of the text through talking together.

Literary text therefore contains many rich patterns of voices and dialogues, presenting to the reader 'possible worlds' (Bruner, 1986) of seeing and feeling which also relate to a child's everyday world of relationships and social issues. They address the preconceptions and attitudes that are becoming 'voices' in the developing thinking of children, and thus interact with primary responsive frames of references that they bring to the text as learner readers.

2.4.4 5 *Literary culture - sharing stories and attending to implicature*

Smith (1978, 1991) suggests that good readers learn through belonging to a literary club, and Meek (1988) likens this sense of community generated by the intimate relationship readers have with narrative, to membership of a network of spies:

> *"They don't all read the same books, but they know the people who like the books they like, and they also know the groups they might like to belong to. They look out for the books that other children like, and they reread old favourites."* Meek, 1988 (p.20)

In discussing 'literature as exploration' Rosenblatt (1968) recommends free, self confident, informal exchanges in 'lively untrammelled discussion' (p.75) in which 'frank expressions of boredom or rejection are more valid starting points for learning than are docile attempts to feel 'what the teacher wants' (p.70).

The answers to the perceived 'literacy crisis' are not so much a matter of which texts to use, as of how pupils are enabled to relate to them intersubjectively, with opportunities of using a wide range of communicative skills (including oral and visual) to encourage the development of intertextual (different texts relating to each other) and intratextual (parts of the same text relating to each other) meanings. In other words, discursively mediated text allows for the interaction of learners' own ideas and comprehension monitoring strategies.

In primary classrooms, appreciation of literary text is required by the National Curriculum Guidelines to be on the menu using a balanced mixture of approaches. In some classrooms collaborative approaches to learning (Gorman, 1994) acknowledge

the value of the rich intertextual style of books that contain stories portraying 'real' human issues. A further dimension of their approach is the understanding of the way spoken and written language interact.

2.4.6 *Integration of oral and literacy skills*

2.4.6.1 *The changing views on response to literature in the classroom*

Saljo (1988) addresses the characteristic of Western knowledge systems to divide oral from literate skills:

> *"..even in 'fully literate' societies, written discourse seems to be such a marginal aspect of life to certain groups that the task of learning to read for some children starts from very vague notions of the usefulness and communicative function of written text."*
>
> Saljo, 1988, (p.190)

He connects this problem of children not comprehending

"...that written and spoken language constitute alternative means of communication and that consequently, written words have meanings that are translatable into spoken language"

Saljo, 1988 (p.181)

to the way reliance on written language in schooling has lead to an *'emphasis on abstract and formal knowledge"* (p.181): It seems that for children spoken language plays a primary role upon which success in learning written language modes is dependent.. In modern society's multi-modal communicative contexts, the relationship between written and other modes presents an added challenge to the young learner.

2.4.6.2 *Integration of spoken and written language*

Goodman (1982) observes that for children oral language is the 'first means of dealing with all language functions' (p.255) but that 'The functions of written language they encounter in school may have no parallels in their homes.' (p.255). With Halliday, he believes that our concept of language needs to encompass all the functions that arise in our environment, from reading road signs to answering the telephone, watching TV and making notes about activities at home. It is 'through the relevant use of language that children will learn it...because it will have meaning and purpose to them' (p.256). To Young (1992) also, the integration of new knowledge (in printed text) needs to draw on the 'virtues of everyday knowledge' (p.23):

"The contexts of real activities are rich and complex; the impoverished contexts of the classroom are faced by the problem that we do not know which features of context are essential to a community and which can be simplified away."

Young, 1992 (p.24)

Domby (1983) claims that it is the close interrelationship between the formal style of print and informality of shared conversation (or what Chambers (1985) calls 'book-talk') that provides young readers with the necessary support to 'take over the development of the narrative' of the text, and

"..learning to interrogate the text, learning that for a story to be created in her mind, the listener (or the reader) cannot rely on a passive receptivity, but must play an active part in the asking of questions, the drawing of inferences and the constructing and testing of hypotheses."

Domby, 1983 (p.41)

She observes from children's pre-school experiences of being read to aloud, that different language modes interact in the child's initial experiences of printed text:

"Both speakers are interweaving the language of informal conversation with the language of a certain kind of narrative. Through the contrasts and connections between the two kinds of language, Anna is being initiated into a new variety of language which differs in many respects from that of informal conversation."

Domby, 1983 (p.27)

Halliday (1994) comments in detail on the difference between spoken and written language, pointing out that in general practice spoken discourse tends to be compared with written from the point of view of the grammar of written discourse, and thus appears "a poor man's assemblage of shreds and patches" (p.61) in contrast to the rich, intricate and lexically dense written form. He quotes Chafe's (1982) summary of the differences as 'features of involvement as opposed to detachment' (p.61), while he himself goes to great lengths in his work to challenge the 'myth of structureless speech':

> *"It is not only that speech allows for a considerable degree of intricacy. When speakers exploit this potential, they seem very rarely to flounder or get lost in it.....*[this intricacy] *is matched by the orderliness of spoken discourse."*
>
> Halliday, 1994 (p.61)

Gee (1994) discusses the problem of the distinction between orality and literacy:

> *"The formulaic and rhythmic features of orality are by no means in opposition to the linguistic formality, explicitness and complexity we associate with writing."*
>
> Gee, 1994 (p.176)

He suggests that what are involved are different cultural practices calling for certain uses of language appropriate to specific contexts. Similarly, Graff (1994) surveys the historical process by which print and speech complement and augment each other:

"For many centuries, reading itself was an oral, often collective activity, not the private, silent one we now consider it to be."

Graff, 1994, (p.156)

Implicating the political nature of the oral/literate divide, Graff nevertheless considers that the power of the spoken word in the Middle Ages 'may well be reinforced today by the impact of the newer electronic media' (Graff, 1994, p.176).

Our understanding of the interweaving nature of language modes according to daily contextual variance suggests that the processes by which children learn to read should retain some of these characteristics if learning is to be effective. The use of oral skills involving negotiative strategies, one-to-one communication, friendship pairs and enquiry based participative reading could contribute to this end.

2.5. Initial experiences of reading and the learning process

2.5.1 *How we begin to read*

Hymes' definition of 'speech community' (1994) sets a theoretical framework for understanding the way children bring a variety of preconceptions to classroom learning, according to their background cultural experience of language:

"A speech community is defined, then, tautologically but radically, as a community sharing knowledge of rules for the conduct and interpretation of speech. Such sharing comprises of at least one form of speech and knowledge also of its patterns of use..."

Hymes, 1994 (p.14)

As mentioned above, Halliday makes it clear that children are sensitive to the meaning making inherent in language at a very early age. Patterns of speech and the use of inflexion convey the purposes of different interactional sequences, and children are stimulated to respond by their intimate relatives, especially parents, who conduct intensive one-to-one exchanges with them from early babyhood. Children therefore tend to have expressions of curiosity constantly answered, developing as Tizard and Hughes (1984) found into a strong desire to understand through persistent questioning:

"Persistent intellectual curiosity is a particularly prominent feature of 4 yr olds..... between the ages of about 3-5 years a state of intellectual disequilibrium exists....later their conceptual framework is better able to cope with their experiences..."

Tizard and Hughes, 1984, (p.108)

The authors suggest that 'the kind of dialogue that seems to help the children is not that currently favoured by many teachers' which involves addressing children with questions, but involve the adult listening to the children's questions.

Heath (1983) describes in detail how these experiences prepare children for school in terms of attitudes and talk about book learning that goes on in the family and can vary between subcultural groups. The children studied who came from three different communities learned certain different narrative skills that were 'ways of taking meaning from the environment around them' (p.73) including 'taking' from books. She looked at the family 'literacy events' of the 'bedtime story routine' in different groups, and compared the interactional patterns with those of formal classroom learning. Trackton children were taught at home to tell stories orally, using facial features to play to a live audience. They did not understand the way questions were asked about books, and failed 'to learn the social interaction rules for school literacy events'. Roadville parents, on the other hand, provided their children with books which they read to them and asked them questions about the contents. They initially adapted to mainstream school interactions, but could not develop independence of thought and they 'rarely provide emotional or personal commentary on their accounting of real events or book stories'. In contrast, in the third group, Maintown, children growing up in mainstream communities were expected

> *'to develop habits and values which attest to their membership in a 'literate society'. Children learn certain customs, beliefs and skills in early enculturation experiences with written materials: the bedtime story is a major literacy event which helps set patterns of behaviour that recur repeatedly through the life of mainstream children and adults.'*
>
> Heath, 1983 (p.19).

These children became familiar at an early age to 'mainstream ways' that lead to their being able to actively participate in literacy events. For instance they were found in the main in the to be expected to learn the following rules of literacy events (p.25):

- to give attention to books and information derived from books;
- to acknowledge questions about books;
- to respond to conversational allusion to the content of books;
- to use their knowledge of what books do to legitimate their departures from 'truth';
- to accept book and book-related activities as entertainment;
- to announce their own factual and fictive narratives;
- to listen and wait as an audience.

Heath's two main findings were that:

> *"1. Each community's ways of taking from the printed word and using this knowledge are interdependent with the ways children learn to talk in their social interactions with caregivers.*
>
> *2. There is little or no validity to the time-honoured dichotomy of the 'literate traditions 'and the 'oral traditions."*
>
> Heath, 1988, (p.23).

She thus contributes to the notion that children's initial literary experiences emerge from a closely woven fabric of spoken interaction, varying between communities in the degree to which reference is made to the printed word (see section 2.4.6 above).

The natural, narrative style of learning that humans possess forms a common denominator between written and spoken language (Smith, 1988), building on the work of Bruner on the brain's own narrative style of operating, describes how children 'develop their theory of the world and their competence in language by testing hypotheses, and experimenting in meaningful and purposeful ways, with tentative modifications of what they know already' (Smith, 1988, p.197). This activity richly precedes school experience as Goodman also suggests:

> *"The primacy of oral language means that for a period of their lives children will use oral language as the first means of dealing with all the language functions. Evidence exists, however, that very young children have some awareness and make some use of both the form and function of written language long before their control of oral language has become fully functional.."*
>
> Goodman, 1982 (p.255)

All this research augments and strengthens the Bakhtinian and 'neo-Vygotskian' trend that emphasises a dialogic model of socially embedded learning in support of which Maybin's (1994) work is exemplary (see section 2.2.3) .Wells (1985b) informs us that evidence supports the claim that 'success at school is intimately related to the early acquisition of literacy' (p.249), and the key to that is the experience of story:

"By neither being tied to fact nor quite separate, fiction is a tool necessary for thought and intelligence and for considering and planning possibilities. Fiction is vitally important - indeed we may live more by fiction than by fact."

Wells, 1985b (p.252)

However, as we have seen from Heath and Tizard and Hughes' evidence, complex differences exist between children's background experiences, that might be overlooked in classroom literacy practice.

The dialogic learning model calls into question the way reading is mediated by phonic instruction, which will be dealt with in the next section.

2.5.2 *Literacy learning at school - controversies between phonics and comprehension*

As an example of how the selection and use of texts can be regulated by different 'communities of meaning' the current debate about reading methods seems to undermine all that can be said about literary texts and learning. Yet it provides a praxis through which history - as exemplified by the neo-Vygotskian movement - is prevented from ossifying into one of Barthes' 'motionless prototypes'. In addressing the controversy, a new concrete and vital solution should be born of everybody who joins in the 'narrative play' of educationalists.

Martin Turner (1994), the major protagonist of a 'new right' stance to the teaching of reading, has been countered by Stierer (1994) as having based his media-oriented

criticism of the 'real books' movement on statistically inadequate research carried out by 'unscientific' educational psychologists. Although his explanatory power is also undermined also by 'rightist' rhetoric, it appears to influence public opinion regarding so-called 'progressive' teaching. It is unfortunately politically convenient, Stierer adds, to use educational methods as a tool to manipulate opinions on how children learn. In practice, the call of the National Curriculum for the implementation of a 'broad, balanced and differentiated curriculum implies that a variety of approaches are encouraged to be used appropriately to meet individual learners' needs. It is in the classroom that the issue becomes complex, and in the day to day discernment by the teacher of a large number of individual learners' needs.

In the debate it seems the autonomy of the reader is at issue on both counts. Whether the phonics approach to teaching reading is more important than the comprehension approach depends on how one deconstructs the process of becoming a confident reader. The phonics approach has the objective of giving individuals certain tools (e.g. letter-sound recognition) for reading autonomy (Adams, 1991 & 1994) that are supported by sophisticated computer analysis of neurological functions. Without these tools, claim the proponents, learners will be dependent on others for word recognition, and they will not be able to self manage their progress in reading and discovering the various functions of literacy. Adams claims that the 'higher order relationships that divulge the meaning of the text...depend on thorough familiarity with the lower order units and relations of the text' (p.10). She therefore recommends that the goal of teachers should be to 'develop readers' familiarity with frequent spelling patterns so as to enable automatic translation from spellings to meanings' (p.10) With adequate preparation for complex texts, the reader can proceed with measured success at his/her own rate of mastery of spelling-sound relationships.

On the other hand, the 'real books' proponents (Goodman, 1967, Smith, 1978 & 1988, Meek, 1988) of the use of complex, imaginative texts, uphold the cultural model of socialisation where interest in real life issues triggers enthusiasm to enquire about meanings, in the same way that we are motivated to talk. Emphasising the use of books containing rich, imaginative text, the comprehension approach builds on the way adults enjoy literature through sharing and comparing insights of the narrative and its descriptions. Willinsky (1990a, 1990b) speaks of our need to understand better the nature of response and how to work with the 'pleasure of the text' (Barthes, 1975 - see also section 2.4.5.3) in order to equip readers 'not solely against the genre of their first choice but more generally across the range of their textual experiences' (Willinsky, 1990b, p.95). It is in the reader's extension of the senses in engaging with 'secondary worlds' (Bruner, 1986) that this text oriented-pleasure evolves.

In Smith's (1978 & 1988) view, comprehension and meaning making are the key to acquiring reading skills, where learners' interest and social motives for wanting to read are important precedents. Like Smith, Wells (1985a, 1985b) also developed the notion of the 'narrative brain' and the process of making meaning, following Vygotskian psychology, composed of internalisation of the dialogic relationships of our everyday world. In order for learners to make sense of new information, they construct their own narrative or story that has the capacity to hint at many levels of meaning. It is therefore more natural for beginners to use whole narratives rather than separately constructed sentences that do not embody a complex internal structure of implicature. Reading is a sort of 'psycho- linguistic guessing game' in which the reader's preconceptions and expectations are mobilised in making predictions as to the outcomes and implications suggested by the text. Learning phonic rules, Smith claims, 'will help to eliminate alternative possibilities only if uncertainty can first be reduced by other means, for example if the unfamiliar words occur in meaningful contexts. In Smith's view

'spelling-sound correspondences are not easily or usefully learned before children acquire some familiarity with reading.' (Smith, 1978, p.147).

Interpreting the current debate in the light of a social constructivist perspective would suggest that the issue is not whether one or the other method should predominate, but how they are introduced and mediated through negotiated classroom interactions. This includes the question of whether ground rules are made explicit in relation to each approach; and whether each learner's own learning process and perspectives are taken into account. The NFER Report (Gorman, 1994) recorded the systematic explication of ground rules in the use of a collaborative reading approach in some Primary schools in Avon. The survey uses the teacher's own data collection to evaluate the scheme's effectiveness, but there are some methodological problems with the survey and its questionable explanatory validity. There is no real proof of improved pupil reading skills through using this method. However, making communication strategies the subject of teacher-pupil interaction forms part of the National Curriculum requirements for Speaking and Listening and having in mind the essential interdependence of oral and literacy development, there has been a recent focus in research on the need for training, both for teachers and children (Dillon, 1992; Mercer, 1995; Mercer and Fisher, 1993; Lyle, 1996a, 1996b).

The next section will attempt to survey the various aspects of higher order reading skills, in which children in this study - the upper primary reading level - are primarily concerned.

2.5.3 *Metacognition - the development of higher reading skills through the construction of shared understanding*

In order to develop our understanding of metacognition (see section 2.2.5) in relation to the process of reading, we will examine the way reading is seen as a social act which involves the reader's self image and the cultural issues that confront a young reader in the classroom.

The Bullock Report describes the reader's inner meaning making process as follows:

> *"...reading is more than a reconstruction of the author's meanings. It is the perception of those meanings within the total context of the relevant experiences of the reader - a much more active and demanding process. Here the reader is required to engage in critical and creative thinking in order to relate what he reads to what he already knows; to evaluate the new knowledge in terms of the old and the old in terms of the new. By this definition reading includes all the intellectual and affective processes that take place in response to a printed text."*
>
> DES, 1975 (The Bullock Report) (p.79)

The engagement within the reader of his/her relevant experiences of the internalised dialogic process (Bakhtin, 1981) of knowledge construction, connects him/her to the social implications of being a reader, or a member of Smith's 'literary club' (Smith, 1988, 1991). As a social act, reading involves 'higher' levels of meaning relating to the pre-existing cultural experiences of the reader and the renegotiation of his/her self image and accountability (Edwards and Potter, 1992) as a member of a specific subcultural group. In classroom interaction the learner is exposed to certain cultural values to do

with his/her accountability as a reader and must resolve the conflict inherent in bringing different cultural assumptions (Heath, 1983) to a reading task.

As discussed in section 2.2.5, Bruner (1986) suggests that it is in the interaction of spoken and written language that a greater opportunity is presented for the scaffolding of metacognitive learning. In the process of learning to read, the use of open discussion centred round narrative text enables the reader to be thrown back on his/her own resources to explore the multi-levelled meanings implied in narrative text. Narrative meanings are received, Bruner tells us, by being composed by the reader who engages with fictional texts which are 'inherently indeterminate':

> *'The reader-hearer, if he is to stay on the narrative scene, must fill in, and under the circumstances he is made complicitous with the characters in the exchange.'*
>
> (Bruner, 1986 p.23).

Therefore the potential for scaffolded learning through peer and teacher interaction may be seen in the extent to which these interactions extend the learner's ability to negotiate and develop textual meanings - both orally and written - and to thus explore the structure of language between speech sounds and 'higher' layers of discursive intentionality:

> *'The structure of language is such that it permits us to go from speech sounds through the intermediate levels t*[morphemes, lexemes, sentences] *to the intentions of speech acts and discourse.'*

Bruner, 1986, (p.19)

Deloach's and Brown's (1988) definition of metacognitive skills encompasses the skills of 'self interrogation and regulation' (p.139), the specific basic skills being:

- predicting consequences of action (what if..?);
- checking results of own actions (did it work?);
- monitoring own ongoing activity (how am I doing?);
- reality testing (does it make sense?);
- co-ordinating and controlling (by making deliberate attempts to learn and solve problems).

Their assumption is that where learners have opportunities to use these skills during reading activities, reading which is more than just 'decoding dots on a page' is likely to occur, in other words through comprehension. In order to monitor their own learning and sense making, learners need to have plenty of opportunities to construct virtual text of their own through metaphoric transformation of information (Bruner, 1986). In Smith's discussion notes (1988, p.304) on metalinguistic awareness, he argues that reading can be broken down into subskills that require deliberate training and 'task awareness'. These are identified as 'self-regulatory strategies that contribute to learning how to learn from reading', and also include 'predicting, planning, checking and monitoring knowledge of one's own abilities' (p.304). Through social interaction in reading tasks, opportunities are provided for comprehension monitoring strategies (Resnick, Levine and Teasley, 1993) and the working and reworking of ideas and

identity (Fry, 1985). DeLoache and Brown's (1989) notion of 'autocritical skills' related to aspects of Vygotsky's socialisation theory 'that collaboration provides criticism and other cognitive resources which are then internalised'. The sense of identity is wrapped up in face to fact contact, says Smith (1988), and between reader and text this primary concern gives rise to a sort of 'intellectual perpetual motion' out of which response to text is moulded.

2.5.3 1 *The learner's self image as reader - reading as an exploration of identity and awareness*

The learner's self image is at the heart of the learner's developing literacy awareness, and in learning the social values of reading and books children develop an awareness of the differences between spoken and written language. Fry (1985) found that the way children saw themselves as readers influenced their reading habits: what and when they read. He found that children see themselves as readers in different ways, which defined how they viewed books as social transactions.

> *"As readers children see themselves and see **for** themselves, and as readers of fiction this seeing is a special kind of learning...."*
>
> Fry, 1985 (p.97)

He summarises Rosen (1984), as suggesting that fiction has much in common with the kinds of stories we daily tell each other where we become onlookers evaluating possibilities of experience. We learn to find ourselves in stories, and in this way we learn from stories. Fry (1985, p.94) claims that unless they see themselves as readers and take pleasure in that knowledge together with the social 'status' it brings,

they will not learn to read. In his talks with children, they expressed their pleasure in being readers of a specific topic. Their relationship to books differed. For instance for one girl her sense of herself as a reader was most closely integrated with her sense of herself as a person. She had a special involvement with a book and experienced a deep absorption during a 'successful reading'. She treasured books as keepsakes from which she could not be parted. In contrast, another girl enjoyed reading but did not attach the same importance to it as a very special private activity, and liked to pass round her books amongst friends.

These patterns are influenced by exposure to adult modelling of talk about books, and negotiated through interaction with both peers and adults. They are also influenced, Wray (1994) suggests, by direct classroom instruction in metacognition that encourages children to 'take deliberate control over their thinking' (p.106) by developing strategies of self interrogation, 'thinking aloud' (p.106) and discussion.

As children talk amongst themselves, issues of self image, gender, status, etc. are negotiated and reformulated as they learn to manage their responses and ideas. These form the basis upon which more sophisticated reader response patterns may develop. In our consideration of how children become proficient and confident readers, the understanding of the reader response process as it occurs in the primary age range is a central concern of this study, as explicated in the next section.

2.5.3.2 *Collaborative work with texts*

Several researchers have provided detailed evidence of how children negotiate textual meaning through exploratory collaboration (Baloche, Manger, Willis, Filinuk and Michalsky, 1993; Leal, 1992; Horrowitz, 1994; Trousdale and Harris, 1993; Straw, Craven, Sadowy, and Baardman, 1993; Bachrudin, 1994). They emphasize the use of varieties of literary-response activities that encourage learners to share their experiences and thoughts with others, and take into account others' interpretations of text (Bachrudin, 1994, p.57).

> *"Children bring an immense amount of experience to the act of reading; they should be given the opportunity to employ that knowledge and experience in making sense of the literature they read They should also be encouraged to see the understanding of poetry as a collaborative activity."*
>
> Straw, Craven, Sadowy and Baardman, 1993, (p.119)

The findings point to the effectiveness of collaborative learning and the power of dialogue to enhance self-reflection (Horrowitz, 1994). Coles (1995) discusses how the creation of 'communities of enquiry' in connection to literary texts in primary schools can encourage critical thinking in young readers of 7-9 yrs, who he found 'attended to one another's points of view, and utilised them in their own thinking' (p.175):

> *"It is clear that children of this age can apply intellectual abilities to narrative and use discussion to strengthen and extend their critical thinking..."*
>
> Coles, 1995 (p.175).

Implications for the role of teachers in planning discussion activities include encouraging children to be in control of group interactions (Cole, 1995), and the sensitive use of questioning and commenting to 'help a group clarify a procedure, or to help a group focus more carefully on an idea or to help ensure that the ideas of all individuals are receiving careful attention' (Baloche, Manger, Willis, Filinuk, & Michalsky, 1993, p.47).

The findings imply, therefore, that teachers concerned with reading as an active process need the full participation of their own intuitive faculties in responding to children's responses in a constructive way, stemming from their own self image as enthusiastic, readers who anticipate the transformative power of texts with pleasure. Not only can the role of the teacher instil enthusiasm, it can also challenge readers to develop their own ideas and responses against the drift of the text. Corcoran (1980) reviews the main proponents of reading as a transactional event (e.g. Iser, 1978; Fish, 1980) and later thinking (e.g. Protherough, 1988; Probst, 1988) relates this notion of 'classroom praxis' to teacher intervention 'which is intended to heighten students' awareness of the ways texts instruct their readers on how to read them' (p.140), and to give suggestions for alternative interpretations, so 'resisting' the internal narrative structure of the text.

The development of research focusing on the way language awareness and task design enable learners to acquire discussion skills, has also brought to our attention how clearly identified rational and reflective (Mercer, 1996; Wegerif and Mercer, 1996) as well as narrative skills may be embedded into the social dimension of the classroom.

The importance of task design and the encouragement of collaborative talk - including explication of ground rules for co-operation - was also stressed in the NFER survey of

collaborative reading methods (Gorman, 1994). However, collection and analysis of the data was not sufficiently rigorous to demonstrate or explain how readers constructed their own knowledge in response to text, or whether exploratory talk of the quality described by Mercer to be an indication of rational thinking (1995) had occurred. One of the results of the NFER survey was that it recorded the enthusiasm of both pupils and teachers, indicating that a certain mutually supportive reading 'culture' was perceived to be of benefit by the participants. Reading tasks were viewed as enjoyable, and teachers were guided by a systematic action-research structure (PPAR - Preparation, Planning, Action, Review) both for their and the pupils' operation throughout tasks. Questions regarding the collaborative group communication process as well as the content of specific texts were used, and these provided what the teachers considered to be helpful indicators of learning. Other questions formulated specifically for learners to engage with literary text, dealt with features such as character, plot, or moral/ethical issues contained in the narrative. Directive questions such as these could become formulaic (Yonge, 1994) and tend to constrain the use of truly 'exploratory' interaction.

The use of 'process indicators', therefore, based on ground rules for collaborative talk and co-operative behaviour, has been seen as a key to how socially constructed knowledge may be evaluated. The next section develops the issues of assessment in more detail.

2.5.3.3 *Assessment of collaborative reading and the use of process indicators*

Johnston (1986) asks how the increasing difficulty of texts is to be gauged. and suggests that if comprehension involves the building on one's head a model of the

presumed intended meaning this cannot be observed directly. We can only infer what is taking place and whether the passage is understood. Assessment of oral responses to text is, as previously indicated, largely a matter of the teacher's intuitive response to specific children and contexts, unless tape recordings are used to extract assessment criteria.

The use of graded books tends to make a child's attempt to read appear 'in order' in a busy, noisy classroom, where little imaginative response is needed on behalf of the pupil who is being seen to read. The teacher on the look-out for behaviour that can be systematically assessed and recorded can make a quick judgement and rely on extracting individual children for specific reading sessions. The difficulties of identifying and recording comprehension are offset by the use of targeted writing tasks where children are asked to develop their ideas in response to a specific text. Wilkinson, Davies and Berrill, (1990), Rosen, (1988), and Lyle, (1996a, 1996b), discuss the importance of using children's own experiences as topics for writing, linked to narrative or poetic texts.

Making opportunities for the development and assessment of response to richly layered literary text can be a complicated and demanding proposition for the teacher, as illustrated by Gorman's (1994) report on collaborative reading in some schools. However, it is not the scope of this study to test social indicators of learning provided by collaborative learning, but to examine in more detail the way children interact in text-based tasks and their perceptions of the specific collaborative context under investigation.

2.6 Conclusion

2.6.1 *Part I - Language for learning*

Collaborative group talk has begun to be viewed as an enormously complex phenomenon, and it poses a challenge to classroom teaching in its potential for promoting learning in participants and its different organisational demands on those for teacher led activities. Much research has analysed talk and implications for teachers, but questions still remain as to whether it is possible to identify whether learning is taking or has taken place, and what sort of ethnomethodology is appropriate for researching group talk.

Insights into the exact nature of meaning making are elusive, but are now being formulated, and guide our interpretation of talk styles involved in socially constructed cognition. We know that learning takes place naturally during daily conversation through comprehension monitoring and strategies for 'grounding' ideas in contextually shared knowledge through checking and 'repair' of moment by moment understanding. From sociological research we have gained insights that tell us how experiences in the classroom probably inhibit many of these techniques for 'growing knowledge' rather than mysteriously 'getting' it passed on, and that the power balance is more often than not asymmetrical in favour of the teacher. Cultural agendas control children's learning despite all that may take place on the surface of classroom exchanges, so that although categories of talk have been produced in abundance, in context, talk is an activity which is highly idiosyncratic and meaning is qualified by an infinite variety of socio-economic and sub-cultural influences. The teacher is constrained in her dealing with children by time and curriculum requirements, but the pressure of the paradigm shift embodied in the 'new literacy' (Willinsky, 1990b)) and ecological perspectives of

psychology (Edwards and Potter 1992) may nevertheless work through into practice as it rapidly becomes part of educational 'common knowledge'.

Research into the use of collaborative talk for learning provides key implications for classroom teaching in terms of task design; preparing learners for group discussion activities and structuring their stage-by-stage use of co-operative communicative strategies; making explicit ground rules for literacy tasks (speaking, listening and writing), and helping learners to develop an awareness of their own learning pattern and needs. In these ways, the teacher provides a metacognitive and metalinguistic input and support for pupils. These implications have broader cultural dimensions that involve a shift in attitude from dependence on largely didactic contexts to embracing the reciprocal paradigm, where educational strategies are employed in the intentional development of intersubjective skills as a fundamental knowledge base.

There have been a number of claims for the benefits of collaborative classroom learning, but the evidence for the way children use talk to work on their own knowledge tends (with few exceptions, e.g. Edwards and Mercer 1987; Mercer 1996) reporting on the work of SLANT) to be derived from contexts designed by the researcher (e.g. Barnes and Todd, 1977) rather than from tasks performed within a collaborative classroom. There is also a need for research into the role that literary texts play in providing a focus for collaborative talk. This would deepen our understanding of how texts provide opportunities for learners to work with and contribute to implicature and prediction through the development of response to text which is mediated by peer interaction. The question needs to be raised as to the role of the teacher in designing text based tasks that are sufficiently differentiated to take into account perceived individual learning needs. This could help clarify whether teachers can take a truly participative role in the shared knowledge construction of the classroom

without abandoning his/her responsibility for modelling metalinguistic patterns and being the agent of cultural 'connectivity and historicity' (Vygotsky, 1978). In order to answer these questions, the analysis of collaborative classroom discourse is essential in laying bare the natural cognitive capacities we have for solving daily social problems as they impinge on classroom activity. It is from this social bedrock that new approaches to group learning can be understood and applied contextually.

It is for these reasons that this study is to be concerned with looking at the discursive processes at work in pupils' collaborative group talk in relation to texts, thus giving an opportunity of reworking the notion of 'literate thinking' as it is expressed through the interaction of spoken and written discourse.

2.6.2 *Part II - Developing response to text*

This chapter has also reviewed the key theories contributing to the social constructivist perspective on language and learning, and has drawn on some neo-Vygotskian work that seeks to reassess our understanding of thought and language within the context of modern technological communication modes.

In the first part of the chapter theories regarding the development of thought and language, were explored, together with how the social construction of knowledge occurs. It served to raise questions concerning:

* the extent to which classroom teaching should focus on the development of critical thinking;

* the way in which the development of speaking and listening skills might improve the quality of learning in the classroom.

In the second part theories concerning the acquisition of literacy were discussed, highlighting the nature and quality of text and raising questions regarding:

* the role of text in the learning process;

* the teacher's role in relation to the development of literacy skills in the classroom;

* the way in which collaborative talk might assist in the development of reader response.

It seems clear from the previous sections that reading is a highly skilled process, involving socially embedded discursive acts that can generate meaning for functional, cultural and critical purposes. There are differences between spoken and written language. although in practice the two language modes interweave with great complexity. Literary texts contain narratives which are richly layered with sets of relationships and dialogues at work that extend the 'dialogic' and narrative elements of thinking, These texts help to provide zones of proximal development in the classroom where learners strive to control new meanings and reformulate them in the process of resolving cultural tensions. A potential for scaffolded learning seems to exist where learners use collaborative talk in order to interact with texts, in the process of completing reading tasks.

There is evidence that there are various influences at work in the classroom that mediate pupils' response to text, and that there are feasible ways in which teachers can become aware of and manage them so that responses may develop. In particular, collaborative talk can be seen as comprising skills that can be made explicit and developed, as part of the development of reader response itself. These skills contribute to the growth of 'literate thinking' or 'epistemic literacy' where the learner's thought processes become objects of his/her own thinking and conversation. In order for this to come about, certain preconditions are necessary, which imply that the teacher role needs to be re-evaluated, and a greater awareness of the discursive functions of language in classroom interaction introduced. However, the implicit nature of collaborative talk about complex 'literary' text needs further investigation, in terms of the descriptive and intercontextual content of children's utterances. These aspects of collaborative talk are often intimate and imaginative, contain creative use of language and implication, and serve discursive purposes that are usually categorised as 'off task' talk.

The next chapter will consider what is the most appropriate methodology to collect and analyse children's discourse as it mediates their response to text. It will explain the theoretical background of the participant observer role introduced in Chapter 1. A study of this kind aims to investigate what normally remains implicit (i.e. the subtexts of interaction that 'key in' the primary frames of reference of participants at the onset of each task, and steer the course of transformation of those primary responses) it is also necessary to be absolutely clear about the way the researcher contributes to those subtexts and influences the development of the particular responses under investigation.

CHAPTER 3

METHODOLOGY

CHAPTER 3

Methodology

3.1. Introduction

In this chapter I shall first review the general controversies in research regarding the advantages and disadvantages of ethnomethodology, and how they have influenced the development of classroom ethnography. I will look at some examples of research done on collaborative talk in order to draw out gaps in methodological procedure, handling of sampling, developing categories, ascertaining validity and observing ethical considerations when dealing with learning talk and developing response to text. My specific concern will be to examine how ethnomethodological approaches to investigations into classroom learning appear to provide the most suitable strategies for enquiring into communication strategies of pupils and teachers in the light of claims made as to the nature of language and learning. In a section on validity and reliability, the problems and pitfalls involved in ethnographic or case studies will be discussed. Particular attention will be paid to the detailed treatment given to 'grounded theory' by Strauss and Corbin (1990) who developed the practical implications of applying Glaser and Strauss' original theory of 1967, and discussed issues of validity at depth, together with what steps in their view should be taken to achieve the greatest degree of descriptive and explanatory validity. I shall attempt to argue that what Strauss and Corbin have given, through the pragmatic consistency of their illustrated argument (using practical data as illustrations), provides this study with a valuable framework

with which to begin to create a flexible data collection programme, tentatively outlined at the end of this chapter.

3.2 Controversies

There has been a history of controversies centred round the comparative values of 'macro' (large-scale investigations) and 'micro' (such as case study, in depth investigations) level approaches to educational sociology. The beliefs sprang in part from forms of idealism that held on the one hand that the development of pupils' individuality was the key to problems of improvement in the classroom, and on the other hand that issues of the broader social context held the answer. Hammersley (1994), sees the diversity and looseness of terminology employed by ethnography as the source of disensus amongst ethnographers, which 'sometimes amounts to an anti-methodological and anti-theoretical prejudice' (p.1). Some claim that ethnography is more scientific and some that it is less scientific than quantitative methods. It has been criticised on one hand for staying too close to one or other model or version of science (Hammersley, 1994, p.14), where the balance of power in the relationship between the researcher and the researched (seen as being in the researcher's favour) carries political implications. On the other hand it has been criticised for pretending to some 'unattainable realism' by attending to too much superfluous detail (Hammersley, 1994, p.14). Using both qualitative (observational) or quantitative (statistical, interpretative) types of investigation in practice, ethnography is seen by Hammersley as having generally recognisable features (p.1):

- It is concerned with the analysis of empirical data; from naturalistic 'real world' contexts and gathered from a variety of sources.

- It has an unstructured approach to data capture where categories are not pre-ordained but inferred from the data.

- It focuses on single settings or groups; and it involves the interpretation of meanings and functions of human actions in the form of verbal descriptions and explanations, with 'quantification and statistical analysis playing a subordinate role at most'. (p.2).

This study takes into account a naturalistic view of human behaviour, where people are seen as constantly responding to and interpreting stimuli, and it addresses the question of what investigations into the processes and meanings of classroom life aim to do.

Hammersley (1986a) outlines the central aim of classroom research

> *'...to discover the assumptions, rules, strategies, etc, which underlie and produce classroom interaction.'*
>
> Hammersley, 1986a (p. 93).

Sociological theories of 'competence' (Philips, 1972; Cazden, Hymes and John, 1972) explain the existing social order but fail to deal with motivational aspects of learning and the 'complex patterning of interests' within a context. 'Action' theories (Sinclair and Coulthard, 1976) explain teachers' strategies of behaviour control, but fail to deal with the problem of mismatched perspectives between teachers and pupils from which learner confusion arises. However, although the psycholinguistic dimension of learning is largely ignored by sociology, he warns that a researcher's argument should

not centre around competing perspectives, but rather seek to synthesise 'macro' and 'micro' levels of investigation: *'No one theory is likely to encompass all the factors that influence the behaviour of teachers and pupils.'* (p. 181), he concludes, and only a systematic development and testing of theories all along the micro-macro spectrum can provide us with the most valid explanations.

The development of classroom investigative methodology, seems to be characterised by swings between emphasis on the general ('macro') theoretical issues and obsessive concern with qualitative, naturalistic ('micro') dimensions of behaviour. A concern with the specific details of learning contexts led to the development in research of phenomenological data and practices which Hargreaves (1986) criticised as a trend towards 'a proliferation of unique case studies' and too much 'atheoretical reporting' (p. 155). He goes back to outline the strengths of ethnography, some of which serve to interface with 'macro theories of social reproduction' (p. 167). These include: the appreciation of participants' views with 'empathic fidelity', naming features of human experience that are normally taken for granted and creating a new language which is used to trigger reflexivity, generating a 'mirror' with which to judge or praise what is seen, an immunisation from social ills through reflexivity and new understanding; a source of correction for 'macro' political and idealistic theories by providing details of local social settings, and providing an interface between the larger social realities and individual concerns.

Traditions of classroom observation are rooted in earlier theories of 'symbolic interactionism' derived from sociology and both its systematic 'scientific' and anthropological procedures for observation. Systems for interaction analysis such as those devised by Flanders (FIAC) in America (1970) - and those used in the ORACLE Project (Galton, Simon and Croll, 1980) involved the use of highly trained non-

participative observers and pre-ordained categories. These methods were subsequently criticised (Delamont and Hamilton 1986) for overlooking the various levels and intricacies of communicative acts, and the hidden agendas of classroom control that affect learning. They pointed out that although systematic observation had its strengths in having a high degree of reliability and being useful for looking at general characteristics of classroom behaviour statistically,

> *'researchers should be scrupulous in discovering the limits of whatever technique they adopted and accepting those limitations explicitly.'*
>
> Delamont and Hamilton, 1986 (p. 26).

They saw ethnography as a more 'open-ended' process where premature closure is a dangerous possibility and the most accurate investigation into learning behaviour had to be free of too narrow and prematurely prescriptive views:

> *'Systematic observation may seem to facilitate a 'scientific' approach to teacher behaviour, but it has done so in ways that show little social scientific sophistication and greatly underestimates the complexity and fluidity of classroom relationships'*
>
> Delamont and Hamilton, 1986 (p. 26)

The role of language in cognitive development from the Vygotskian paradigm and Halliday's (1978) perspective of the uniqueness of each individual's development of language control suggests that the way learners make sense of what is to be learnt

cannot be predicted and coding that is not flexible enough to allow for all the idiosyncrasies of talk may be in danger of creating illusions in the way we perceive life in the classroom.

Delamont and Hamilton (1986) discuss the problem of descriptive validity which is sacrificed in systematic observation methods in favour of high reliability. Normative data is given high status over contextual data, so that atypical results are seldom studied. Above all, these systems deny the observer the reflexivity intrinsic to the role of classroom observer, by providing strictly categorised observation schedules designed to equip the researcher to see what s/he expects to see. Thus, many of the flexible and inventive ways in which individual learners use language to negotiate meaning described by Halliday (1978), along with the socio-cognitive strategies they employ to check their understanding of what others are saying can go un-noticed. Hatano and Inagaki (1993), for instance, through analysis of conversation, describe how individuals use partially formulated sentences and words in order to engage in 'collective comprehension activities' by checking their own and other's levels of understanding of what is said.

MacIntyre and Macleod (1986) claim that systematic observation of classroom activity sets out to 'provide precise descriptions and to test hypotheses' (p. 23). They warn that other types of procedure risk collapsing information to give a global picture 'in which gaps in each type of evidence are filled through inferences from the other type of evidence' (p. 21). This partial and distorted picture reflects the observer's unidentifiable interests and preoccupations. Key advantages of systematic observation were: that a precise indication could be made of some types of interaction and a statistical picture formed to support other sources of information; that there was a high degree of control of data and behavioural settings; and there was greater ease of assimilation of data with

coding systems that were conducive to computer processing. Delamont and Hamilton, however, listed a catalogue of disadvantages including the fact of 'premature closure' where continuous phenomena were given a false representation due to crude measurement techniques. Unless its limitations are declared openly and frankly, validity is inevitably in question. The major problem of systematic observation, therefore, is the lack of authenticity of observations due to the reduction of spontaneity leading to artificiality of analysis. The effect of researcher's activities on participants is to distort their responses (the Hawthorne Effect) which are further confused by the researcher's propensity to see what s/he wants to see. Pre-ordained categories also provide difficulty in agreeing which are appropriate at the outset. Once collected and collated, explanations that depend on statistics are misleading, since the complexities of learning contexts defy simplistic interpretations. In all, systematic observation offers a complex and laborious methodology demanding highly trained observers, complex sampling decisions, and a process that is not responsive to natural changes in events studied.

Ethnography on the other hand, say Delamont and Hamilton (1986), is broad enough to contain both formal and informal data collection methods within a holistic framework that 'accepts as given the complex scene of action and does not manipulate, control or eliminate variables'(Delamont and Hamilton, 1986, p.36). However, lack of control of variables is a severe problem and it is only by virtue of dealing comprehensively with 'thick description' that there is the possibility of cross referencing and checking for those features of classroom life that seem to be influencing learning behaviour.

Hammersley (1986b) considers that in ethnography the structure tends to be too loose and out of control: notes are largely undifferentiated and difficult to transcribe and an ambiguity and overlap of systems tend to confusion and change of methods. There are

considerable difficulties in becoming a participant observer and reducing distortion through manipulation of context.

Sharp (1986) also argued for the '

> *"...primacy of direct human experience both as an aspect of social interaction between constituent subjects as they make and remake the social world, as a validating criterion for knowledge about social reality."*
>
> Sharp, 1986 (p. 120)

but warned against ignoring the fact that individuals are born in a 'ready made' world consisting of pre-existing structured patterns of social relations and technical facilities that dictate their life chances.

How these different levels of reality - the 'macro' (social and institutional), and the 'micro' (the texture of daily life) - should be handled in an integrated way provide a dilemma for the researcher contemplating the ethnomethodological approach. Sharp (1986) and D. Hargreaves (1986) suggest that the latter ('a proliferation of unique case studies') can too easily break down into having a 'low level of hypotheses which do little more than reproduce a more articulated version of common sense' (D Hargreaves, 1986, p. 155). Hargreaves recommends that researchers work on intermediary levels of investigation, for instance on communication between groupings that involve bridging school with society, the pupil with school, the teachers' coping structures with the school ethos, and the school policy with external processes of class struggle. Generating a continuous dialogue between theory and evidence, the research process

should reflect a high level of professionalism that involves both 'theoretical creativity and rigorous methodological checking in context' (p. 158). It is these last two qualities that this study seeks to reflect.

3.3 Ethical considerations

The ethics that concern us are those to do with the principles of democracy that underlie our society (Elliot, 1988), and therefore include practical considerations such as: openness of purposes, strategies and control; consultations and co-operation with people; reporting outcomes to people; confidentiality towards data sources; and in large scale research its cost in terms of time and finance. These considerations are to do with balancing the needs of research exercising a disciplined pursuit of knowledge and truth with the interests of people under investigation (Cameron, et al, 1994). For the more positivist researcher, this might severely test a non-interventionist approach where people and events are objectified as much as possible, where their subjects are disempowered and disconnected them from their natural contexts and ways of talking. The ethical ethnographic researcher's activities are limited by the way they are prevented from abusing subjects' freedoms and rights to privacy. They cannot use authentic names, must negotiate freely given collaboration, and offer fair compensation for any inconvenience or discomfort incurred. The subjects' contributions must be fully acknowledged in any publications. Cameron, et al (1994) treat three important issues concerning:

a) treating people as subjects not objects and using interactive methods:

'If empowering research is research done 'with' subjects as well as 'on' them, it must seek their active co-operation which requires disclosure of the researcher's goals, assumptions and procedures.' (p. 23)

b) giving importance to the subjects' own agendas, which might involve:

'allowing the researched to select a focus for joint work or serving as a resource or facilitator for research they undertake themselves.' (p. 24).

c) generating feedback and sharing of knowledge, and seeing the researcher's role as educative through giving subjects access to 'expert' knowledge, demystifying that professional perspective, and utilising their responses to findings or comments (see Ball's discussion on the validity of mismatches between observational and participant accounts (p. 90)):

'not only do we engage with students' views, we engage with them critically"

(p. 25).

Delamont (1984) discusses the question of how the researcher integrates different kinds of data to suit her research purposes, while at the same time protecting informants' interests. She describes the 'intellectual isolation and responsibility' she felt at the time of her research. This reflexivity on the shortcomings of her own performance

shortcomings and the implications for method and a focus on future research form her ethical stance:

> *'research is a lonely, unsettling experience, ..rather like an initiation ceremony where young warriors have to live all alone in the wilderness for a long time before rejoining the tribe as adults.'*
>
> Delamont (1984) (p. 17).

The self discipline necessary to adhere to rigorous ethical constraint is a modern form of initiation into an 'adult' moral or democratic stance. Her use of pseudonyms from very early on in the study, and making them form a logical relationship with real names, helped her to relate to subjects as people rather than alphabetical symbols. This is one example of her use of stringent practices of 'methodological reflexivity or theorising' rather than mere discussion of 'ethics' as a topic that is abstracted from the living experience of contextual relationships.

Swann (1992), in discussing small scale investigations into talk, points to the relationship of personal conversational strategies to the authors in their attempt to understand certain concepts, and the dangers of generalising from certain specific contexts. Different contexts call forth different responses and styles of communication in any one individual as they negotiate their needs and meaning making with those around them. Questions relating to what type of talk should be recorded, when and how, and whether to share your purposes and assumptions with subjects, as part of the context being recorded, are a part of the researcher's obligations to declare to be and remain a human element in all that is observed. We thus create a sort of dynamic objectivity that contains an ethical stance of respect for the constantly changing nature of

interaction. How to capture as true a picture as possible of a moment of interaction is an interactive process itself involving a variety of observation strategies.

At the context intensive end of the research spectrum, Walker (1986) explored the ethical implications of the case study approach. His definition (p. 189) gives a foretaste of the sort of difficulties involved: case study is "an examination of an instance in action". He saw case study as linking 'theoretical consistency to contextual usefulness' from whence comes a rash of ethical considerations when handling data on individuals' personal biography including aspects of their personality, such as intentions, and values, which give such 'instances' their meaning. Some difficulties for the researcher lie in the extent of his/her involvement with participants and the need for confidentiality, the struggle for access to data, and the release of data for publication. Audiences, he observed, would almost certainly be unable to distinguish between data and the researcher's interpretation of data, and tend to make assumptions of their own that build misconceptions of the nature of the research. The right to anonymity is as important an issue as the democratic 'right to know' (Elliott, 1988): the ways published data can be used as a tool for evaluation, where democratic and political forces will handle it for different purposes than would educational evaluators, will necessitate correct negotiative procedures between researcher and participant. A researcher's responsibility to both the participants and the public at large is fraught with 'macro' issues that influence the way access is gained and reporting conducted, when education is daily "saturated with political significance" (Hargreaves. A, 1988)

3.4. Why ethnomethodology is more suitable for the study of talk for learning.

Lutz (1986) claimed that 'micro-ethnography' practised in case study techniques has too narrow a focus on face-to-face interaction in classrooms. Ethnography in schools that addresses questions to do with learning 'must go beyond the usual scope of the classroom or individual school' (p. 119),. In this way more meaningful explanations may be formed for educational processes found in case study material by relating them to the broader context of the socio-economic district and culture. He described ethnography as a 'holistic' approach involving the gathering of 'thick description' from a variety of techniques and methods, which included participant observation, interviews, studies of historical records, demographic data, maps and charts, and interaction analysis. However, this is not sufficient without tools of interpretation that draw on other disciplines, models and theories. He pointed to a need to broaden perspectives beyond the usual psychostatistical methods, into a cross cultural strategy which included examining influences on the individual from smaller peer groups, the larger school and the district or social community in which the school operated. To preserve the professionalism and the rigour necessary to span investigation of existential realities with that of the socio-economic and political, he recommended that ethnologists were trained to use anthropological models and theory, using clear rules for data collection, entry and access.

In Hammersley's (1986a) in his commentary on these critical observations he suggests a rationale for ethnomethodology using mixed methods, in order to be as true as possible to contextual variety and pupil perspectives, although

> *"...no theory is likely to encompass all the factors that influence the behaviour of teachers and pupils."*
>
> Hammersley, 1986a (p. 181).

He advocates a middle level of research that bridges the 'macro' with the 'micro' approaches and preserves intellectual and critical faculties and brings them together in a complementary expression of 'rigorous and methodical cohesive action' (p. xii), whereby theories are 'systematically tested and developed through substantive empirical investigation' (p. xii).

The methodology used in this study of collaborative talk of a small group of upper primary children takes these critical theoretical issues into account. It is therefore tailored to the dimensions and purposes of the specific context, as well as drawing on some socio-economic criteria that have influenced the experiences that children bring to the task, and that define some of the contextual features of the classroom. It will also capture the interaction of the researcher's perspectives with those of the children and teacher, as well as reflect on the way other contexts impinge on the various types of talk used. The interweaving of the researcher's reading of empirical and theoretical 'texts', requires sensitive flexibility in the negotiation of parameters for data collection with the school. It needs, as Stierer (1994) suggests, a clear look at the process of reading a book, through implication, prediction and cross referencing of informational bits and pieces as one goes along. The researcher acts as a reader weaving meanings situated within a memory full of previous texts and knowledge with those within the contextual texts under consideration.

3.4.1 *Theoretical interweaving*

Domby (1983) and Maybin (1994) both stress the way adult features of discourse structure are found in the experimental conversational style of children, by way of

internalised 'voices'. This suggests that the creative process of language formation in the context under investigation may involve the participant observer's own relational contributions. Collection of phenomenological data will reflect Bakhtin's (1988) notion of constant tension within all forms of communication between 'authoritative' and 'internally persuasive' discourse. The perviousness and translucency of each moment to these transitions of information can only be captured or released - like Vygotsky's drop of consciousness that is captured in the word like a dew drop catches the sun - by the active cross relating of each different bit with another. How this is done practically is dealt with by Strauss and Corbin's (1990) pragmatic discussion of 'grounded theory' which provides some useful key principles for an inductive approach, on which to base this study's methodological design.

3.4.2 *Deductive and inductive research*

Deductive and inductive approaches are discussed by both Goetz and Le Compte (1987) and Strauss and Corbin (1990), with a substantial treatment of the practical demands on a researcher seeking to reconcile the two. Deductive approaches seek to test an existing, given, theory or hypothesis, while inductive approaches attempt to elicit and build a theory from the on- going empirical investigation where the descriptive data itself provides the terms of reference. Ethnography, accepted as a mixture of the two, demands a 'judicious balance of objective and subjective data to reconstruct a social world'. Goetz and Le Compte (1987), recommend interactive methods of participant observation because the flexible elicitation and personal interaction leads to data collection that is more appropriate to the questions being asked, for instance about participants' definitions of reality. The observer is able to use particular linguistic patterns and variations used by participants, although the 'observer effect' might lead to their deliberately or unconsciously supplying false or misleading data. However, once

the participant observer is accepted and trusted as a socialised member of the learners' culture (all learners including researchers have similar problems of negotiating meaning), they are able to pick up behaviour that is as natural as possible.

Strauss and Corbin (1990) define grounded theory as a strategy for maximising the creative faculties of the researcher, that operates on the strength of the of the researcher's 'theoretical sensitivity'. This is an essential factor for an ethnographer using inductive methods. Theoretical sensitivity develops from the researcher's theoretical acclimatisation to the question under study, as well as from his/her own previous experiences and professional life, although what has become routine and obvious is always at risk of becoming a block to true enquiry due to "assumptions that others have had the same experiences" (p. 42). Strauss and Corbin (1990) suggest that there are three key rules that the grounded theorist needs to consider: stepping back from involvement periodically to re-evaluate procedures and data; to always be sceptical and challenge one's assumptions and those held by others; and to follow research procedures. Thus strategies such as sampling on the basis of emerging concepts or patterns entail on-going data analysis and utilisation of unexpected data introduced by respondents such as their interests, needs, or advice. Sorting out the particular details of a context reveals patterns specific to the situation under observation, and lead to the first roots of a theoretical development, and further sensitivity to what is relevant to the research question. Although this approach provides a theoretical model for this study's data capture programme, the practical implications were not clear until the day of recording.

3.4.3 *The role of theory in relation to empirical data*

'Technical literature' (presenting research theory) from other research serves to generate comparisons of descriptive material, and provide hypothese that can be subject to modification in the light of current empirical data, and in the light of the research question under investigation. This literature can be used to devise new and unusual data collection sources, which can include interviews and which may form a more dynamic interplay of data and text. Out of initial data comes an appreciation of relationships being made in the context being investigated, and terms of reference to describe respondents' views and expressions. These terms are incorporated into the developing theoretical structure, and used in inductive analytic coding, which according to Strauss and Corbin (1990) can be developed using recordings that involve analytical rigor that by breaks through biases and assumptions and provides 'density' in terms of how that theory is grounded in the precise empirical data under investigation.

3.4.4 *The importance of asking sufficient questions in evolving coding systems*

> *'The discovery and specification of differences among and within categories, as well as similarities, is crucially important and at the heart of grounded theory.'*
>
> Strauss and Corbin, 1990 (p. 111)

Coding done by a creative grounded theorist involves an initial 'stab' at open naming and categorising of phenomena close is the source of description, for instance descriptions of participants' activities. Through asking questions about an observed action, such as what is it, what it does or represent and how it compares with other actions, labels emerge which then can become categorised when sufficient have been collected of a similar sort. Labels and categories, then, are discovered from the data, and the categories themselves are named, using labels that informants themselves use.

Thus, unique ways of interpreting and saying what a person intends or assumes another conversational partner to mean, are used in the researcher's vocabulary and terms of reference, and sets of consequences and relationships that are personally meaningful to the informants emerge as patterns with specific 'properties' and 'dimensions'. These properties (e.g. 'broken leg' in relation to 'pain') and dimensions (scale of intensity of pain) give rise to 'axial coding' (sub divisions of a category) and further precision to sub categories embedded in 'contextual conditions' which they reflect (Strauss and Corbin, 1990, p. 97). These may all be coded and tabulated, tabled and numerically recorded in whatever ways the researcher finds most convenient for cross checking purposes. As data are collected, the results of analysis guide further selection (theoretical sampling), and further consolidation of coding by comparison with empirical observations gradually contribute to the development of inductive 'grounded' theory. Once made into a statement of relationship of parts within a context, a theory 'storyline' reflects precise interactional events in the data:

> *'the data is now related not only at the broad conceptual level but also at the property and dimensional levels of each major category'*
>
> Strauss and Corbin, 1990 (p. 119)

3.4.5 *Making use of researcher's personal insights*

Strauss and Corbin emphasise that *'One should deliberately cultivate reflections on personal experiences'* (p. 252) that inform and guide our theorising, as well as challenge any bias or assumptions we had overlooked. These insights are usually suppressed or given *"the status of mere opinions"*. Being as open and honest as we

can gives the final reader the benefit of negotiating for themselves the meanings inherent in a published study as thoroughly as possible.

> *"Your final theory is limited to those categories, their properties and dimensions and statements of relationships that exist in the actual data collected."*
>
> Strauss and Corbin, 1990 (p. 112)

Concepts generated in this 'grounded' way have specificity built in, hinting at the variation of change that goes on in a context, and thus would reflect more accurately the intentions of an investigation into language and learning which this present study claims to have embarked upon. This accuracy of a theory derived from empirical data on language use in children in collaborative contexts, should also reflect some of the theories about children's use of language in making meaning amongst themselves and in trying to understand texts.

3.4.6 *Evolving a context specific language*

The end result, therefore, of interweaving deductive and inductive approaches in a study of naturalistic talk is for the researcher to translate the informal conversational language to formal printed displays in a variety of forms (for instance school documentation), without losing the participants' idiosyncratic characteristics. Part of the development of an emerging theory involves the creation of contextually appropriate strategies and techniques of recording, categorising and listing data, to be displayed and presented with diagrammatic or design methods, that will reflect the dynamic process of

constant questioning, making comparisons of attributes, and on-going negotiation of access to and selection of data. The finished result should be a multi-layered cross referenced report that takes the reader into making some appreciation of the intense activity that constituted the research process, and an indication as to the future negotiative treatment that could be given to the results in order that these are not seen in a static way. Language in the linguistic tradition is seen as an ever evolving process of cultural recreation, for a study specifically concerned with this aspect of human behaviour it is essential to mirror the uncertainty and tentativeness of language use in context.

3.5. Theory and application of the principles of validity and reliability

3.5.1 *Descriptive validity and its relationship to this study*

Hitchcock and Hughes' (1991) definition thus follows: "Validity refers to the extent to which the materials collected are true and represent an accurate picture of what or who is being studied" (p. 45).

What steps need to be taken to ensure that descriptions are as accurate as possible? The theory of 'thick description' (Goetz & Le Compte, 1987) allows for a variety of collection procedures to produce enough different types of data cross referencing purposes, thus creating greater accuracy. Triangulation of data offers one way of evaluating evidence. For instance recorded talk can be replayed to subjects for their response, transcribed and discussed with the teacher with reference to his/her previous experience of pupil learning patterns, and compared to video recordings and field notes

as to what behavioural cues and meanings accompanied the utterances. Assumptions and perspectives are therefore described in context with different points of view, although these descriptions these will always remain partial. The aim is to do as much as possible to clarify an event, and present any meanings that were made as honestly as possible so as to include researcher's own insights and self reflections. If at each stage of data collection, full consideration is made of the previous level of material, an informed decision can be made to select further data reflecting interpretations and analysis using terms of reference provided by participants themselves.

Respondent validation (Ball, 1984) is a key issue in validity, for the researcher's role may never be fully understood. This is why free and open discussion of mismatch of perceptions between researcher and participant is needed to generate and demonstrate validity Flexible negotiations with subjects reflect a respect for the demands of the context to be studied, and these minimise distortion by a researcher who disruptively intrudes on interactive scenes and records reactions to his/her own controlling presence. Negotiating grouping selection with the teacher brings her assumptions and expectations into play, which are also a part of the pupil-pupil interaction which eventually becomes recorded. From the grounded theorist's point of view, these are perceptions and assumptions to be observed and interpreted in terms of how respondents themselves interpret the learning demands of the situation, and can be clarified in interview with the researcher as an informal discussion of personal insights. In this way, accuracy of intended meanings is portrayed as meanings-in-the-making, a truer interpretation than possible-meanings-made.

A researcher needs to discuss the process of getting as close to the reality of what is observed as possible, using guidelines from others' research but avoiding making assumptions based on that previous knowledge. His/her attempts at becoming merged

with the social setting in which s/he observes learning contexts will bear a relationship to the way people being observed treat him/her as a familiar part of their world or an unusual element requiring special attention and behaviour. Accuracy of observational data is thus achieved through an assessment of the reactions of subjects to the researcher, and the researcher's own on-going assumptions, expectations and biases. Descriptive examples of reactions are essential to highlight meanings ascribed to the researcher's presence. The problems of respondent reaction and researcher bias apply directly to this study's data capture strategy.

Stierer's (1983) concept of 'black market' information (p. 81), i.e. unrecorded, intuitive thinking, can be a key to the process of making sense of phenomenological data, and the intricacies of interaction in learning situations can only begin to be revealed if both official and unofficial records are involved. In this way, the initiation of the researcher into an ethical response to him/herself within an observed context becomes multi-dimensional and 'holistic' in its truest sense. The researcher is as much to be investigated as subjects.

These points are integral to the central research focus. The question needs to be constantly posed: Does the research design reveal the ways in which children make language their own, create language systems of their own that mediate between the informal and formal modes of communication? How do they discover the ways of language in this study? In this way, accuracy is judged in terms of how observations align with the initial research question, and its consequent adaptation to the emerging theory which remains embedded in on-going empirical data.

3.5.2 *Explanatory validity and its relationship to this study*

Given the theoretical issues raised by different rhetorical structures in oral and written language (Halliday, 1994) and the nature of text, two points need to be addressed which are raised when inductive methods. The first is how naturalistic, conversational data are interpreted in terms of learning; the second is how that type of data is interpreted in terms of participant's own terms of reference, in other words, methodological decisions as to which theoretical systems are applicable and how are they handled ethnographically. Several researchers have provided some stimulating categories and descriptions of exploratory talk, for instance, as a means of interpreting learning behaviour in groups. However, the question to address in this study concerns the way in which original empirical research relates to these theories in a way that remains true to the inductive approach.

Examples of Barnes and Todd (1977) give us an illustration of a modified approach when they found that their material of children's talk did not fit into prepared categories from Halliday's work ('field' 'tenor' and 'mode'). They adapted Halliday's categories (p. 19) and added another of their own: 'social' and 'cognitive' functions. These could provide a starting point for analysis, but evolve into modified categories for this study, based on descriptions gathered from observations on groupings and different task design to those used by Barnes and Todd.

Edwards and Mercer (1987) investigated group talk in terms of the teacher's role and gave definitions for 'principled' and 'procedural' knowledge as affected by a high degree of teacher control of pupil behaviour. They found that pupils lacked sufficient opportunities to discuss 'principled knowledge' to guide their thinking into considering the rationale for their Piagetian 'discovery' based collaborative activities. If material from this study contained groups working on their own with intermittent teacher

intervention, then Edwards and Mercer's work could provide a theoretical framework for analysing teacher input, although one would need to adapt to this framework according to what was actually said, and the regular patterns that emerged from the particular classroom under investigation.

Wells and Chang (1991) give examples of categories of what they describe as attributes of language found in printed discourse and also found in collaborative talk amongst children learning: explicitness, connectivity, justification, relevance. These have descriptive correlates in transcribed discourse, that relate to their theory of the development of 'literate thinking' through this type of interaction. Since these categories relate quite closely to the topic of my study, i.e. that of children developing response to text through group talk, it would seem appropriate to use such examples for analysis. However, there is still a danger of assumption, given the theory of the individual's unique use of language and process of meaning making (Halliday, 1978). Theoretical validity would need to be generated through considering specific examples of transcribed material, comparing these to those of Wells and Chang, and discussing possible explanations in the light of other data sources supporting the new context.

Domby (1983) devised systems that revealed interweaving of two basic language modes used by speakers in learning contexts, categorising them as 'informal conversation' and 'formal...the language of certain kinds of written narrative' (Domby, 1983, p. 27). For sub-categories she gave such descriptions as 'lexical cohesion', and the ways in which an adult (the mother) supported the use of adult strategies in her child through reading together. As this research is also about book text and person to person talk in response, it should give useful comparative data for this study in which children's different levels of expertise interact to support each other's taking on of language forms from written narrative. The explanatory validity emerges from clear

acknowledgement of the differences between Domby's and this study, and again a comparison of interpretations of terms such as 'lexical cohesion', possibly using text samples from the book used in the context and transcribed discourse utterances. Also useful will be a judicious mix of supportive descriptive data from video, background records of the socio-economic or racial background of individual speakers, and so-on, of the research undertaken here.

3.6 Specific contributions of ethnographic research to this study's investigation

As elaborated in the discussion in Chapter 6 (section 6.2.4), there is little descriptive reporting of research procedures amongst more recent contributors in this field, perhaps due to publication limitations. From what we have learnt about the nature of learning and making sense of text through interweaving formal and informal communicative styles, studying collaborative behaviour is an intensely complex operation. As there are many levels to meaning making, so there need to be many levels of data collection, and I give below some examples of methodology used in similar research studies to that which I propose to undertake. They relate primarily to the researchers' role and varying definitions of the role of participant observer.

3.6.1 *Barnes and Todd (1977)*

Barnes and Todd's outstanding contribution, which it seems has yet to be matched or even developed to a substantive degree, involved small groups discussing their responses to texts within the framework of a set task question. They gave the children freedom in controlling the tape recorder and collected extensive recordings of talk with few other types of supportive data for cross referenced analysis. The children were

described as grouped according to average ability and common friendship. Barnes and Todd explained that although they set out to use Halliday's categories for speech function they retained the 'distinctions between social (interactive) and cognitive aspects of speech events' (p. 19). From these two they made two levels of subdivisions of their own. These evolved as they transcribed the tapes, first as a 'tentative notion about a way of categorising' (p. 18) which they would use and see if it 'fitted'.

3.6.2 *Ball (1984)*

Ball (1984) reflects the characteristic style that ethnography develops in his metaphor of 'riding the Bike' (p. 70). He gives a very detailed account of his research process which spanned eight years and explored most of the principles of ethnography in action. However much theoretical preparation one does, *'there is no real substitute for actually getting on and doing it'* ('p. 70). Indeed certain theorists - proponents of grounded theory in particular - hold that one should not gain a thorough grounding in theory beforehand. His first discovery was that his planned scale of operations to investigate two full-scale, long-term ethnographies of large schools was beyond his capacities. Ball's fieldwork took three years, devoting a few days of each week of the term, in a multi-racial comprehensive school ('Beachside') in order to 'observe and record the structure and meaning of friendship groups' in which there occurred racial mixing. His methods *"were devised to respond to the specific demands and contours of the various situations under study'* (p. 71). Thus different techniques were used for recording activities in the playground and classroom, in other words where the action was and whatever demands activities made had to be accommodated by the format for observation. Such fluency of note taking and recording experiences were described as a sort of a rite of passage, being steered by a simple constantly posed question (from

Wintrob, 1969) *"am I really getting the data I need"* (p. 72), and the merging to some degree of the researcher into the context of the study.

> In contrast, Barnes and Todd preferred to leave the pupils to control the tape recorder for themselves, while researchers were out of sight and the context could be created in as natural a state as possible. This approach also differed from Woods' (1979) which I will review in the next section, which highlights his caution about 'running the risk of going native' and the way in which he described his participation as 'involved' rather than participative.

Responding to the context

Becker and Geer's explication of the participant observer's role influenced Ball's approach:

> *"The observer is in a face-to-face relationship with the observed and, by participating with them in their natural setting, he gathers data."*
>
> Becker and Geer, 1960 (p. 87)

Ball explains that this commitment to 'becoming embedded in the perspectives of those who inhabit the socio-cultural world that is to be described and analysed' involved 'working alongside and questioning the actors about their actions' (p. 87), which he accomplished by being involved in the actual teaching at Beachside. This was a challenging prospect, since being in the midst of the pupils and teachers he had to

develop skills of 'virtually indecipherable note taking' in order to capture verbatim conversational material and descriptive details of activities. His earlier notes were of poorer quality than his later ones, and he reflects upon the way in which he had no way of knowing what parts of this material would become 'data' or useful for comparative study later. As he became aware of the changes in the attitudes and behaviour of the pupils and their experiences, he had to find a way of 'plotting, triangulating and illustrating' them by comparing observations at different points in time. For instance, details from their extracurricular activities and ad hoc or informal instances of behaviour (occasional deviations from official uniform, or failure to bring books into lessons) that gave 'naturalistic indices', emerged later in the study so that earlier material was not as useful for comparative purposes. Thus an observer develops 'orientation to the field', and responds to changes in direction, focus and scope of research objectives (p. 74) but has to suspend his/her 'routine preconceptions' as far as possible and challenge all his/her assumptions:

> *'This openness...provides one of the important bases of the value and power of participant observation research and brings it 'nearer than any other social science method to capturing patterns of collective actions as they occur in real life'*
>
> Ball, 1986 (p. 75)

However, in order for descriptions to have validity in this way, unusual attention needs to be paid to distortions that inevitably occur by freezing taken-for-granted dimensions of experience. Ball admits that there was a certain pattern in the way in which he related to the teaching staff, and related more closely to several in a regular way as 'informants'. These informants were described in detail in terms of the roles they played in the school, the type of information they could obtain for him, and the quality

of his relationship with them. Validity, from Ball's perspective, is generated through open displays of critical on-going assessment of the research process, comprehensive reflection on one's performance, insights, assumptions, and prejudices as a researcher, and cross referencing of different types of data to give more accurate focus on any particular incident. Ball recognised that what he observed and recorded was also experienced and in part generated by himself in relation to others with whom he had conversations in many different settings:

> *"Clearly these social relationships were subject to the same constraints as any others, we 'hold back, and recognise that certain issues and the emotions connected to them, are better left unsaid".*
>
> Ball, 1986 (p. 83)

In addition, as he was also accepted as a researcher asking searching questions, and thus an 'outsider', he was *"privileged with confessions, the otherwise unsaid, the heart-felt and the bitter'* (p. 83) He was at pains to collect feedback and respondent validation to his descriptive data as a follow up to the study, which Bloor (1978) had recommended:

> *"....the truth of our analyses, their validity, is constituted by establishing some sort of correspondence between the analyst's and collective member's view of their social world...one can only establish a correspondence between the sociologist's and the member's view of the member's social world by exploring the extent to which members recognise, give assent to, the judgements of the sociologist."*

Ball, 1986 (p. 84)

This is reflected in the way Ball saw himself conducting interactive research in which he attempted to break down the hierarchical relationship that a researcher inevitably sets up initially with respondents. He made his interviews informal and collaborative in style, building up topics and information through a series of meetings with specific informants in a common aim to achieve quality of information. Not only is Ball aware of the natural course of social interaction, as a researcher creating an atypical set of relationships, he is also using this knowledge to achieve satisfactory outcomes for both parties, neither of whom are 'depersonalised' or treated as objects to a cause to which they do not subscribe. A researcher is easily at risk of remaining more of a socially distant, obtrusive element in the context under study, contributing to a distortion of processes of learning into a view of respondent reactions to his/her presence.

There are considerable implications as to how the researcher ascertains aspects of the learning process, since it is, as Stierer (1983) observes, in negotiating meaning between all parties of the text-speech continuum that new meaning and interpretations are created or revealed. If our question concerns how and what pupils learn in relation to their response to text, then both researcher's observations and pupils' perceptions and views need to interweave and relate. The end result, says Ball, inevitably consists of a synthesis of researcher-pupil experience. And on either end of the spectrum, for the pupil and the researcher alike, their roles cannot ever be truly comprehended. There will always remain "*an irreducible conflict between 'the researcher and those he studies'* (p. 84), as well as some common ground. This 'common knowledge' is constantly being created and manipulated by the teacher with his/her pupils, as much as does the researcher with his/her subjects in context.

3.6.3 *Woods (1979)*

Woods assumed a role of 'involved participating observer' and sat at the back of a classroom without taking on an accepted role in the school although:

> *'I occasionally helped out with supervisions, took part in activities such as playing chess, umpiring cricket matches, accompanying pupils on Community Service to hospitals, town halls or old people's homes and above all shared in staffroom life with the teacher.'* (p. 269).

He was thus perceived by pupils in two roles, that of accomplice to pupils' points of view, and a party to the adult world, and stated his willingness to go along with the way in which these perceptions 'incorporated me into the framework of the school'. He chose Hargreaves' (1987) guidance that participant observation:

> *"...permits an easy entrance into the social situation by reducing the resistance of the group members, decreases the extent to which the investigation disturbs the 'natural' situation, and permits the investigator to experience and observe the group's norms, values, conflicts and pressures which (over a long period) cannot be hidden from someone playing an in-group role."*
>
> Woods, 1979 (p. 269)

Like Ball, as a researcher he was used as a sympathetic ear, but with greater neutrality and an identity of 'not belonging to anybody' until presenting the first draft to the

school. He describes how the school used him as a 'secret agent', while being seen by pupils to be identified with teachers and used by the head teacher as an auxiliary disciplinarian. In essence he became a neutral factor in power struggles, taking on a counselling function as a 'listening ear' for someone's case, and he reported how pupils in the classroom threw sidelong glances at him as if to get confirmation of their responses to the lesson. Both teachers and children regarded him as a 'fellow human being', his ability to create his own role arising out of the experience of having taught many years in secondary schools that gave him a deep insight into the hidden agendas of school life: a teacher's subjective experiences and in-group behaviour and strategies. In this way he used as many cross-validating methods and instruments of data collection as he could to record naturalistic group discussions between children. He discusses how his 'personalised membership' of the social matrix enabled him to elicit data that would not have been so readily available to him if he had not had the confidence and trust of respondents. However, he ran the risk of bias, repetition, meandering in conversations, as he listened patiently to lengthy versions of people's points of view.

These studies were useful in providing some guidelines to the nature and influence of a researcher's classroom behaviour, along which the participant observer role in this study could be developed.

3.7 Considerations in applying ethnomethodology to this study

This section will consider how the above examples relate to this study in terms of descriptive and explanatory coherence, data selection, collection and analysis, ethical aspects regarding democratic issues such as confidentiality, anonymity and the

negotiative nature of the meaning making process. The democratic rights of the individual provide the guiding principles behind the researcher's relationship in the learners' meaning making context.

3.7.1 *Thick description*

In this study it will be shown how data from a variety of sources such as school documents, interviews, field notes, audio recording and video recording were used to build a description of pupils' naturalistic collaborative talk. This is necessary in order to see how the pupils themselves use talk to build their responses to text from a matrix of intertextual and intercontextual complexity. It aids in the development of an empirical contextual framework with which to clarify our understanding of how the processes of socially embedded cognition occur in collaborative reading tasks.

3.7.2 *Researcher role*

> *"Participant observers watch what people do, listen to what people say, and interact with participants such that they become learners to be socialised into the group under investigation."*
>
> Goetz and Le Compte, 1984 (p. 111)

Because of the primacy in this study of the social dimensions of learning, the role of the researcher is particularly complex in its involvement with learners under investigation. Woods' (1979) and Ball's (1984) work gave examples of longitudinal studies which

have certain attributes which this shorter term study cannot acquire, such as the degree to which they developed the pupils' and teachers' familiarity with the researcher in a variety of school events. However, the demonstrations they provide of grounded theory in practice are very useful, and one can see graphically what problems arose out of this type of researcher's role. Blending in with school life while not being employed on a regular basis will be easy in this school where comparatively high fluctuations in staff are an accepted challenge for teachers and taught alike. A temporary role as assistant or support teacher is not very different from other similar staffing arrangements where supply teachers, parents and general assistants are part of the general flux of primary classrooms.

For our present purpose, the participant role incorporates the role of assistant classroom teacher for one day a week, and this is negotiated with the class teacher week by week in order to take account of the many demands on the teacher's time. This required making the research objectives explicit, as well as the need for flexibility for recording operations that would entail on-going adjustments according to data analysis. A researcher diary, available for reference in the appendix, provides an indication of the way that the researcher's internal attitudes and intentions were reviewed day by day and processed in order that an inevitable personal bias could be accounted for (see 4.4.3 and 4.4.6).

Other requirements include opportunities such as

a) Having enough time to become familiar to some extent with pupils and the contexts in which the researcher operated as a 'support teacher', and to communicate research purposes and framework of operations to the staff.

b) Making data collections, for instance from school records, to be done at the outset, comprising the framework for planning recording and follow up selection procedures.

c) Making field notes as an observer sitting apart from activities which would nevitably result in my appearing to 'test' behaviour. This would be compensated for by making notes in retrospect, and assessing the amount of memory distortion that might have crept in between observation and recording.

d) Providing sufficient explanations for the pupils concerned, in addition to the partial teaching role assumed at other times, should be given by either the researcher or the teacher to the class along with consideration of their responses, in order to create as full a picture as possible.

3.7.3 *Sampling decisions*

Sampling decisions in this case are required:

i) in relation to the sample population, the choice of school, teacher and target group; and

ii) in relation to the categorisation of data, the selection of data for on-going theoretical sampling (see 4.4.3).

With relation to the above, the following was carried out:

i) The advice of the county education department was sought as to the choice of a school with average performance, mixed pupil ability and background, and familiarity with collaborative learning approaches. The criteria for selection of the class and its target group's composition were declared.

ii) Sampling from transcribed material is carried out subject to, in the first instance, 'technical literature' (Strauss and Corbin 1990, see 4.4.4) such as Maybin's (1994) use of Bakhtin's notion of how internalised 'voices' (see 2.2.7) may be found in children's conversation, where the social functions of language are explored in new contexts. In the second instance, theoretical sampling would involve selecting from the first samples of 'voices', descriptive data that develops the analysis of individualistic features (or 'properties', see 4.4.5) of conversation.

3.7.4 *Informal and collaborative interviewing*

Informal or unstructured interview methods have been chosen for this study, for the following reasons: in the case of the pupils in order to capture as much of the spontaneity of their responses as possible; and in the case of the teacher to respect her

wishes not to be put under additional pressure with formal questioning. The following theoretical considerations were made in making this decision, concerning the problems involved in using formal interview techniques.

Bell (1991) warns of the dangers of interviewers having human mannerisms that can affect the interviewee in what they say, perhaps to 'please' the interviewer. Cicourel (1964) discusses the inevitable distortion of the responses in formal interviews, of using questions aimed at eliciting the subject's own view of social realities, and the suggestion that those researchers using unstructured interviewing techniques 'share a rather different set of assumptions about the nature of the social world' (p. 84). The interpretative, qualitative approach to research points to the 'importance of the establishment of rapport, empathy and understanding between interviewer and interviewee' (p. 87), and is open to the fact that people do not always say what they mean in so many words. Social meanings are complex, and following the unspoken rules of negotiation in conversation, the successful researcher can carry out *'unthreatening, self-controlled, supportive, polite and cordial interaction'...(Loftland, 1971)* ' (p. 87), such as we conduct in everyday life. In any case, we are all predestined to make ongoing judgements as to how well we are received in any conversation, and where higher status is conferred to a discussion the resulting bias is inevitable.

These data are triangulated by the researcher's intuitive thinking ('black market information' - see Stierer in 4.5.2). This may in part be unrecorded, although also represented by a daily diary, and referenced in the Appendix (App. 1), for instance during the later stages of analysis of critical incidents from the data. This is to monitor the participant observer's attempts to become a part of the social fabric of the context, within reason, and at the same time recognises that s/he creates part of what is observed (Strauss and Corbin 1990). As learners' perspectives on their learning or thinking

within a specific context are sensitive and likely to be distorted by investigative methods, the researcher's role needs to be accounted for by an adequate reflexive account to portray the way meaning can be introduced implicitly by the researcher (see sections 4.4.3, 4.4.6)

3.7.5 *Video recording and its limitations*

Video recording is to be used as a secondary means of data collection. It will provide any additional description to support specific critical incidents selected from audio transcripts of naturalistic talk. Video recording will be scanned to locate those incidents, and transcribed if considered adequate for the purposes of analysing both verbal and non verbal communicative behaviour.

The use of video is limited by the position it is kept which dictates the perspective on activity which is recorded. However, it is not advisable to track pupils' movements in a classroom, therefore a full appreciation of the potential and limitations of the camera needs to be taken into account.

3.7.6 *Audio tape recording*

This will provide the main source of data, supported as detailed above by video. Barnes and Todd's (1977) example of allowing the pupils to control the tape recorder was followed, where the target group are given options for turning the machine off at will

during the initial recording sessions, in the hope that they will become more and more oblivious of the machine as time goes on.

Relying on the video camera's internal sound recording is not recommended, and a separate 'flat' microphone was found to be essential for clarity of reproduction and degree of unobtrusiveness of the observer's activities. The two machines are recognisably difficult to organise and situate, and trials are necessary to test their practical organisation.

3.7.7 *Triangulation and the use of charts, listings, and notes*

Peter Scrimshaw (1992) suggests that there are different centres of triangulation where informant interviews and data collection sources of other sorts are cross referenced and questions allowed to emerge that indicate where data was weak. A 'data grid' can facilitate such cross referencing to proceed systematically, thus also allowing flexibility and creating informed collection procedures that are integrated with on-going data analysis. Strauss and Corbin (1990) also recommend plenty of list making, mapping and charting as appropriate to the researcher's task. Hitchcock and Hughes (1991) deal specifically with the symbolic meaning of space in the way people create culturally meaningful interactions. The physical location of a group within a larger classroom context might have a significant bearing on the way they can conduct their discussion on texts and attribute meaning to their handling of new and complex language forms. Mapping, along with video recordings can form a useful focus for triangulation which takes into account the impinging behaviour of a larger group in which the smaller one operates.

Fig. 1

Cross referencing grid
(including sample collection notes)

Research question	Method of Collection			
	Audio Rec/Int.	Video Rec.	Field Notes	Docs.
1. How do pupils make sense of text?		*Collab. talk*	/	*Pupil back ground*
2. What does collab. talk look like?	*Tasks*	*Collab. talk*	/	
3. What are the influences on Collab.. talk?t	*Teacher/pupil perceptions and input*	*Pupil behaviour*	...../	*Pupil background*
4. What role does task design play?	*Task Teacher's perceptions*		/	
5. What role do the different texts play?	*Pupil talk Teacher talk*			*Task texts*
6. What are the social influences on pupil talk?	*Pupil talk*	*Pupil behaviour*	...../	*Pupil background School policy Timetable*

Use of the cross referencing grid

A cross referencing grid was used in order to improve the rigor of data capture As each body of data is collected, it is checked against the research question to which it relates, other forms of collection, and other (overlapping) research questions. This serves as a reminder for ongoing analysis and collection, and to indicate opportunities for triangulation.

3.7.8 *Ethical considerations*

Cameron, et al (1994 - see 4.3 above) proposed three ways in which research may be conducted ethically which included using interactive methods (feedback and sharing knowledge) and respecting participants' own agendas. Specifically, technical knowledge used by the researcher is to be shared, demystifying the intrusive professional perspective.

This implies that in the first instance, the participants' permission should be sought for the acquisition and reproduction of data in the manner proposed, with as much confidentiality and anonymity as they request; and secondly respondents need to be given open access to on-going data and analysis generated by the study and their responses incorporated into that data. However, as discussed in Chapter 4, in this study the researcher respected the school's decision not to inform the parents.

3.8 Initial research programme

Given the above considerations, the following research timetable was developed. This subsequently underwent minor changes, which are explained in the following chapters.

1. (Spring/Summer term, 1995)

sample selected;

gaining access and negotiating involvement as participant observer (part or whole of term);

establishing familiarity with school and clarifying objectives.

2 Date: Summer Term 1995.

pilot study to test methods and materials;

duration - two days selected with small group collaborative tasks in timetable;

liaise by date: 2nd week of summer term for 2nd week after half term.

3 Date: Summer term 1995.

negotiate two-week research period for next Autumn or Spring term;

clarify researcher role as support teacher or general assistant;

process of selection of group participants;

position of recording machines;

select area of work and design.

4 Date: Autumn 1995.

join school support teacher scheme beginning of term;

collect school documentation data;

interview teacher re task, expectations;

get acquainted with class;

collect documentation data;

interview teacher re task, expectations;

conduct tasks for evaluating pupils use of narrative text;

familiarise children with machinery, discuss attitudes, ground rules same as with teacher - problems and reactions.

5 Date: two weeks before half term, Spring 1996

conduct two-week research observation;

record all collaborative discussion tasks on text in combination with video and field notes;

make field notes of connecting activities lead by teacher - whole class context

6 Date: week following half term, Spring 1996

conduct follow-up tasks;

discussion of text;

written work;

small drama scenarios from narrative;

talking 'like a book' with personal anecdotes.

7 Date: two weeks after half term, Summer 1996

Conduct informal interviews with children and teacher

- perceptions and feelings about groupwork/learning after half term - reactions to machinery and researcher?

8 Date: 3rd/4th week after half term.

scan and transcribe some exploratory dialogue and notes;

present transcriptions to participants for comment;

play back video for reactions and discussion;

inform further sampling decisions.

9 Date: Summer Term 1996.

select recorded material appropriate for focus of discussion;

collate data;

consolidate speech analysis categories and agree conventions for data presentation tables/schedule;

rough transcription - select parts for detailed treatment - transcribe;

sufficient verbatim groupwork material to support evolving theories;

transcribe field notes and interview data;

transcribe commentary on video material relating to selected taped speech acts.

10 Outline key issues for discussion and sketch out line of argument using tentative categories of talk and identifying key parts of data for analysis

3.9. Conclusions

In considering the appropriate methodology for this study, a design was created that includes the participant observer researcher role and a flexible system of inductive data collection and analysis. However, it proved far easier to arrive at a methodological programme than to execute it in an inductive manner.

What follows in the next chapter is a report of how this worked out in practice, and how the system was tailored to suit the learning context being investigated. As the process of analysis informed ongoing sampling and collection, it was not possible to make a clear separation between these activities.

CHAPTER 4

DATA CAPTURE

CHAPTER 4

Data Capture

4.1 Introduction

The processes of collection and analysis have been described in the previous chapter as being tightly woven together in order to give integrity to the inductive approach, The term 'data capture' is used as an umbrella for these two activities. However, it is necessary to make a clear distinction between them as they occurred at different times and places, and for this purpose the following two integrative themes will be used: a) the researcher diary; and b) the main research questions.

a) As argued in the first three chapters, this research process presents an ethical issue regarding the role of the researcher. The intrusion of the social purposes underpinning the research risks distorting the processes of meaning making of the learners targeted. This can be monitored and controlled by the introduction of a level of critical awareness, which takes the form of a researcher diary. It will be possible to show how the researcher's awareness interweaves with practical (collection) activities and the intellectual (analysis). It will account for researcher bias and provide what Stierer calls vital 'black market' information that is generated by contextualised lateral thinking.

b) The main research questions (see chapter 1) will be used to highlight the different phases of capture:

1. How can children's naturalistic collaborative talk be investigated?

2. What are the characteristics of children's talk in various collaborative group tasks related to literary text?

3. How do children develop their response to text through collaborative activities?

Therefore the phases of data capture are arranged into sections as follows:

1) Phase I: 5.2 - *Sampling, preparation and initial visits, c*entres on question 1): builds a picture of effective ways of collecting data including preparation for the inductive approach, sampling decisions.

2) Phase II: 5.3 - *Developing initial core categories.*, deals with questions 1) and 2) negotiation of observer role; piloting recording techniques; control of participant reaction (video, audio); establishes field note categories and transcription of general talk categories. This will contain material from field notes covering the broader school and socio-economic context.

3) Phase III - 5.4 (Term 2) *Recording process and developing categories from critical incidents*; addresses questions 1) and 2) reporting on problems of recording data and describing the comparative analytical process of establishing core categories of talk from critical incidents drawn from transcripts.

4) Phase IV - 5.5 - (Term 2) *Building a rough statistical account for comparative analysis and cross referencing data.* addresses question 2) and 3) in developing a deeper focus, using theoretical sampling, of the categories within the context of collaborative literary text-based tasks.

5) Phase V - 5.6 (Terms 2 and 3) *Developing axial categories;* addresses questions 2) and 3) in building up descriptive data into 'axial' codes or categories using the core categories and tentative hypotheses. This starts to detail individualistic features of conversation and response.

6) Phase VI - 5.7 *Final hypothesis;* focuses on question 3) by using cross referenced data in order to build a pictures of how cycles of response develop, and the way they are characterised by the individual social dimensions of experience. References to other theoretical categories will be made in order to clarify the definition of 'response' in this particular context, and a consideration of the data in relation to key social constructivist (neo-Vygotskian) concepts.

The concluding section will summarise the findings and present the key points for discussion in the following chapter.

4.2 Phase I

4.2. Sampling, preparation and initial visits

This phase accomplished the sampling of school, class and target group, preparation for doing research in the classroom as a support teacher, and data from initial visits.

4.2.1 *Sampling decisions*

4.2.1.1 *The school*

The selection of a school began with the decision that, as not many schools gave collaborative work high priority, it was therefore logical to choose one for which collaborative group work was familiar and given a place in the school's curriculum policy. There were several schools in Avon which had been involved in a systematic collaborative approach to the teaching of reading. The Director of Education was therefore approached for his help in assigning me an appropriate school which had an average reading performance, and mixed pupil population, in order that the eventual case study sample would be as representative as possible of a range of ability, background and gender. The Director referred the project to the principal Adviser responsible for the area of the county, and a school was selected for contact. The class

teacher assigned to the project was visited in the summer term of 1995, and negotiations began with her for a participant observer to be attached to a class in the capacity of support teacher.

The Yate Reading Survey involving nine local schools, was prepared by the local education Advisory Service for a variety of purposes to provide an overview of the provision for reading and factors influencing this; to review the internal and external literary environment and how they interact in the experience of the school's population; and to make recommendations for an action-plan in the light of this evidence.

The survey provided a socio-economic profile of a population of almost 7,000 people, containing statistical information about accommodation, household composition, ethnicity, employment, free school meals claimed, social class, literacy profile, care patterns and pre-school experience, and internal environment and experience of the schools.

There was an active reading policy throughout the Yate area schools that had been in place for about five years. The main findings of the survey confirmed that this policy had influenced both the parents' perceptions of the importance of reading and the children's ability to derive pleasure from books. The majority of homes provided good support of the children's reading through the provision of books and co-operation with the school. The majority of parents saw themselves as partners in the reading process and were supportive of the school's approach to reading. They valued the communication which facilitated a shared understanding of the value of books. However, it was also found that initial parental support for beginner readers diminishes

as children demonstrate the ability to read, and that home entertainment is dominated by television.

4.2.1.2 *The school's involvement in the systematic approach to collaborative reading*

In asking what sort of small collaborative group work this study would investigate, a continuity was established between this study and a previous small scale investigation for an MA dissertation (Yonge 1993), which provided information of the county's project involving several schools in training for collaborative learning. Groups, whose task was to follow the framework given below, were observed and it was found that a variety of communicative styles were in evidence including naturalistic conversation.

Task questions:

1. What is the purpose of the task?
2. What outcomes are you looking for that tell you it is successful?
3. What is to be done?
4. Who will do what?
5. When completed, what could have been done better?
6. How well did you work as a group?

This format was used as a conscriptive device to encourage naturalistic talk in a range of styles. It was also found that systematic task design played a significant role in allowing the teacher to take account of such criteria as age, ability, gender and background.

The teacher in this present study had designed tasks for collaborative reading, with questions covering 'preparation/planning/action/review' aspects (see Appendix 2)

The overall attitudes and expectations within the school environment, therefore, reinforced the need for oral exchanges between pupils as a part of their learning tasks. This attitude is supported in various ways (school assembly reports; display areas with labelled process descriptions) so that teachers and pupils were able to use the systematic collaborative approach within the objectives of the curriculum.

The school reading and assessment policies were supported at county level by INSET training and a county-wide 'Collaborative Reading Newsletter' which circulated information on reviews and cluster based initiatives.

4.2.1.3 *The pupils*

Most pupils in the school came from families who came from council housing to new housing estates, a mobile population without strong roots of local community. There were many broken marriages, leaving single parent families and children who experienced the tensions and conflicts of an absent father whom they visited periodically. Many, the head teacher commented, presented behavioural difficulties in

school stemming from emotionally upsetting relationships of this sort. The presence of one or two children with this background in the class set a certain tone for the rest of the year group, and it was the case for Class 6 with whom I investigated talk-for-learning.

The target group members were selected by the class teacher as representative of the class in terms of mix of ability, gender, age (two year groups spanning 9-11yrs) and background. Her aim is to help them learn to get on with each other. She uses different types of group composition for different tasks, so the following pupils belonged to other groups, for example same ability groups for Maths; friendship pair groups for Art or at certain stages of other tasks.

The group was composed of five children, but in the event, only four were present at nearly all the times that they were recorded, as Racine was poorly and away from school often that term. She was present at one of the sessions for task 4 - 'Wind in the Willows' - but said too little to have contributed to the emerging hypothesis regarding the development of response to text. The teacher commented that she was "always crying" and missed her friend who was not a member of their group.

a) *Natasha (11yrs)*

Natasha's school record reports that she is an 'expressive speaker in group discussions and an increasingly confident contributor during whole class situations'. She collaborates well in team based tasks and listens attentively to others.

An 'able reader', she enjoys books of all types, either reading independently or when discussing and sharing books with others. It is evident that she 'interprets the text at a high level' using word attack strategies effectively as well as having 'many advanced strategies for researching non-fiction books' She writes with a fluent uninhibited style and is making progress with grammar and punctuation as well as her 'understanding of the types and uses of different formats of writing'. Although at times a bit erratic, her spelling is 'well researched and corrected when it matters'.

She is a member of the library and reads most days. She is able to appreciate the wider meanings of text and select appropriate parts of a text to find information. It is suggested in her Records of Achievement that she could make greater use of information books and dictionaries, and develop her use of context cues, inference and deduction in performing reading tasks.

She works hard at her work generally, and displays enthusiasm for maths, science and technology, as well as being well co-ordinated in PE and music.

b) *Emily (11 yrs)*

Emily's school report shows that she 'listens to and responds appropriately to the views and ideas of others'. She collaborates well in

team based tasks. She is beginning to read widely and enjoys reading aloud to others with expression. She is 'able to appreciate the wider meaning of text and is able to select appropriate parts of a text to find information', and is beginning 'to use inference and deduction to understand and analyse deeper meanings in the text and understand better the motives and feelings of characters created'. Her writing is fluent and thoughtful and she can 'relate her writing to its intended audience paying attention to effective words, phrases and grammar'. Although erratic, her spelling is 'well researched and corrected when it matters'.

The suggestion is that she could make greater use of information books and dictionaries, and develop skills of inference and deduction.

She is making good progress in all subjects: tackling science investigations thoughtfully and enthusiastically; keeping neat folders and presenting her own ideas in music.

In her interview with the researcher she said she likes cartoons, especially Tom and Jerry 'when the bed fell on them'.

c) *David (11 yrs)*

David's school report remarks that he is 'confident and articulate when speaking to an audience during performances or presentations and he listens to and responds appropriately to the views and ideas of others'. He can work well as a member of a team but tends to become distracted unless working alone or in a pair. He is an able reader but needs to read from a wider variety of reading material. Although he can read independently he prefers to share and talk about books. He is not a fluent writer and has more success in 'shorter tasks with more easily attained targets'. He has made progress with punctuation and grammar recently, and he is 'now beginning to link the writing style more appropriately to the intended audience'. He is more confident with his reading and he says he reads more at home, while 'using reading time wisely' at school. He is beginning to understand the deeper meaning within a text and can talk about the material he likes to read. He could develop the use of inference, read more widely, and make better use of dictionary or thesaurus.

David is gregarious with a 'good circle of friends', while also taking work more seriously than in the previous year and has a flair for drawing. He enjoys Maths and is a keen football fan.

In his interview he said he had begun to read bedtime stories to his younger sister at home.

The teacher explained that his family are 'bikers', entering and winning competitions regularly over weekends, when they travel to different

parts of the country to go camping. Reading is not one of his major interests, and his father expects him to be a good biker.

It was observed that he is good at graphics and drawing and can be a persistent contributor to class discussions.

d) *Liam (10 yrs)*

Liam's school report comments that he is a good listener and an able and confident speaker. He has become much more confident and is pleased with his improvement. He can read independently a range of texts, using phonics for unknown words. He still needs to develop the use of context as well, although he is beginning to understand the deeper meanings within text. He can read poetry with expression and fluency. His confidence is reflected in his written work where his writing is joined and legible, sentences are punctuated and spelling is usually accurate. It is suggested that he should keep reading as much as he can and make greater use of inference, deduction and contextual cues.

He makes steady progress in all areas of the curriculum: works well in maths, enjoys science investigations, and shows a keen interest in Geography and History. He is sympathetic to the beliefs of others and inventive in his approach to technology. He excels in team games, and is somewhat of a natural comic, eagerly telling stories and jokes, and inventing narratives with relish. The girls laugh at him. He has a vivid,

action packed imagination, recalls plots of TV drama fluently and has an infectious sense of humour, quick wit and musical ability. He has discos at his home.

The teacher said that, like David, he does not have support at home for reading, and his family expect him to be good at football. Liam worked better alone without David. Their parents know each other and they share interests such as football.

e) *Racine (11 yrs)*

As she was away for most recorded tasks no further details of her school performance were obtained

Racine was regarded with some irritation by others because she did not want to work with the group and constantly burst into tears. She usually clung to her friend and spoke to no-one else, which was why the teacher had put her in this group: to learn to communicate with others. She had known her friend since playschool, and they visit each other's homes.

4.2.1.4 *Socio-economic factors - family background*

The subject of class and occupation was a sensitive issue. The head teacher was firm in stating the school policy of not letting families know about research projects. All come from families where the father was a manual worker, and who owned their own houses. Making a more formal enquiry for details of the parental occupation ran the risk of the children asking parents for that information, which could lead to questions being asked and confusion. However, school records reveal the following information:

Liam is eldest of 2, his father works at Sainsbury's, and the family is not separated.

David is eldest of 3, his stepfather works with a cleansing group, and he spends weekends with his father.

Emily is eldest of 4, her father is a builder and the family is not separated.

Natasha is eldest of 2, her father works at a bike shop, and the family is not separated.

The two girls' parents were supportive of their reading, and placed a higher value on book learning than the boys' parents. In contrast, both the boys both came from families where physical activities were more highly valued, David was expected by his parents to be a good biker and Liam a good footballer.

However, all the parents showed support for the school by coming to the parents' evenings.

4.2.2 *Preparation for an inductive approach*

Preparation involved establishing theoretical categories, setting up graphs and notes; starting the diary; visiting the school and collating information about the school's socio-economic background; getting basic timetable details from the class teacher and setting up an initial research programme.

The research intentions and objectives were clarified in diary form (Appendix 1)

4.2.2.1 *General theoretical categories*

During Term 1 the following categories were established for the purpose of making field notes, and which derived from general information regarding classroom organisation. They constituted the first level of broadest categorisation, to be used in the autumn term in preparation for collection of recorded data during Spring Term 1996:

a) The teaching and learning context;

b) The material environment;

c) The social dimension;

d) Researcher diary.

While establishing the assistant teacher role in the classroom, these headings guided note taking, from which one-off general collaborative talk 'bites' were recorded in shorthand. As the description of the general nature of children's talk about texts developed, questions about the next stage of recorded data collection gathered momentum. The problem of how to use other analytical work to guide observation in Term 2 brought tentative objectives to mind, as can be seen from the following excerpt from diary notes of 12/95 (Appendix 1).

4.2.2.2 *Theoretical preparation with other research categories*

The main sources of theoretical codes and categories that inform the initial analysis and sampling were: Phillips' (1992) speech functions and their markers; Moy and Raleigh's (1988) definition of tentative exploratory talk; Maybin's (1994) internalised 'voices'; Mercer (1995) definition of collaborative talk; Resnick, Levine & Teasley (1993) on conversation analysis; Halliday (1978) on language as social semiotic; Goffman's (1974) frame theory; Edwards and Potter's (1992) discursive psychology. In the final analysis, the data were examined in the light of the key social constructivist concepts of Vygotsky"s (1978) 'zone of proximal development' and Bruner's (1985) notion of 'scaffolded learning'.

Initially, in order to balance the inductive with the deductive approaches, (as outlined in the grounded theory approach) methodological questions were considered in regard to the above, such as:

- How do we look at children's collaborative talk about text in the light of what we know about reading strategies and discourse styles?

  Should there be an observation schedule for observing collaborative talk?

- How many different sorts of data may be collected in this context?

The interim report at the end of 1995 prepared for the third phase of recorded collection, and a rudimentary observation schedule was listed based on theoretical categories such as 'argumentation' and 'hypothesising'.

However, it was at this stage that it was apparent that theoretical categories formed too much of a predetermined and complicated expectation in the mind of the researcher. It was also impossible to implement without using the role of systematic observer, and therefore the idea of using a schedule was abandoned at an early stage. The following inductive research questions were used in order to prepare for 'fresh' observations to be made.

- What are the influences on children's talk?

- What does learning talk look like when children collaborate generally on classroom tasks?

- How do patterns of collaborative talk differ according to the different texts and tasks given to them?

4.2.2.3 *Set up of notes, graphs, and tables, as appropriate to aid triangulation and theoretical sampling*

Charting the cycle of analysis

The following is a breakdown of the process of using data analysis to select key areas of activity that relate to given and emerging categories and plan further collection episodes.

1. Transcribe field notes and analyse interactions with initial, rough categories

2. View/listen to video/audio recordings.

3. Select key episodes of recording based on previous data.

4. Do trial analysis with given categories and emerging categories for initial comparison.(Barnes' functions, Mercers 3 styles, Maybin's internalised authoritative 'voices')

5. Isolate key points for further selection of data from interviews and classroom tasks.

6. Select dates and locations for interviews and recording.

However, as Strauss and Corbin (1990) recommend the creation of a personalised style of work-in-progress, the researcher experimented in the use of flow charts and circular diagrams.

The cross referencing grid (Appendix 3) was also created to aid the process of interlinking different collection methods and the research questions.

4.2.2.4 *Researcher diary:*

At this stage, its purpose was to help the researcher prepare a clear and flexible research proposal with which to approach the head teacher, and in order to introduce the concept of participant observer. It thus helped to initiatie the process of negotiating terms of access. As there was a variety of different expectations of the researcher role held by all those concerned, it was very helpful to define the observer role in an intuitive way first, and then encode the on-going practical challenges of creating the role in context. Details of the diary are integrated within daily field notes as presented in Appendix 1

The diary was begun as reflective comments both before school visits and as the difficulties and insights were being realised Much of the reflective work of the research was also done through plans, memos, questions and comments under the date of the school visit (see sample in Appendix 3).

4.3 Phase II

4.3 Term 1 - initial categories are developed from field notes

Several major accomplishments were made during the Autumn Term, 1995.

- The production of a reflexive account (of the analytical process weaving between data and theory);
- Definition and negotiation of the participant observer role;
- Initial development of categories from field notes regarding factors influencing pupil talk, e.g. class organisation, especially collaborative groupwork;
- Analysis of field notes and the production of initial notes and diagrams about categories of talk and classroom behaviour - tentative initial core categories.

From this stage of collection, the use of a variety of informal diary notes, diagrams, and sketches linked the field notes and transcripts to the researchers' developing insights into the way meanings were being made by the participants. Because of this inductive style of analysis, inferences were made that could not be precisely attributed to a particular date or time of origin.

4.3.1 *Negotiating the participant observer role*

Retrospective diary notes were incorporated into the context of an interim report, in order to clarify the researcher's stance and provide control for researcher bias, and comparative observations to check with the teacher. The main issue was the preconceptions of school staff, whose previous experience had prepared them to expect the research to present clear predetermined 'on task' categories from a taxonomy of reading skills of an unknown source. It was therefore necessary to carefully and continuously outline the principles of ethnomethodology and its practical implications.

As the researcher began to be accepted as part of the teaching/learning context, a dialogue developed. As noted in the diary (Appendix 1.1 - 27/2/96) he researcher took the lead from the teacher in respect of the specific days that collaborative reading occurred, and discussed with her what sort of help she needed. By the end of the first term, the pupils felt more familiar with the researcher's presence, which she endeavoured to make as unobtrusive as possible.

4.3.1.1 *Reflexive account of the Participant Observer role:*

The diary alternated between subjective introspection and observation of the children's behaviour. Scrupulous attention was paid to testing the researcher's assumptions and suspending beliefs in order to be as open minded as possible. (Appendix 1 - 27/2/96).

Observations were made of children's reactions to the researcher's observer role. It was noted (Appendix. 1 - 27/2/96) that pupils tried to get attention and test out the ground rules of behaviour. It was clear that as a support teacher, they would inevitably

negotiate with the researcher for a softer disciplinary approach. Creating a viable dual identity was a challenging task .The process of being accepted as part of the running of the classroom was helped by the initial term (Autumn 1995), before recording commenced.

In talking to other members of the staff (Appendix 1 - 27/2/96), they expressed their interest to the researcher in the project, although their expectations were of statistical research that would confirm the validity of their own collaborative approach.

A diary note was made (Appendix 1 - 27/2/96 of how initial reservations regarding use of the equipment gave way to the recognition that openness and availability of the research operations would dilute the 'halo' effect. Later, the children themselves recorded their work from the first recorded task displayed on the wall, and it was spliced to a recording of their presentations to the whole class.

Part of the observer role involved flexibility in relation to changes to the classroom and timetable (Appendix.1 - 27.2 - 6.2h), in the light of possible renovations to the leaking classroom window. By the start of the new year, the researcher felt resigned to accepting the unexpected turns of events in school life and their influence on carefully programmed recording sessions.

4.3.2 *On-going interviews/discussions*

There were fairly severe practical and psychological difficulties in interviewing the teacher, which were recorded in the diary during the spring term (Appendix 1 - 27/2/96). She was under considerable pressure of work due to specialist responsibilities for the Mathematics curriculum, and the taxing nature of organising collaborative group work.

Therefore questions were formed at different stages of the research which could be sensitively fed into conversation at the appropriate moment indicated by the teacher. These were staged during initial contact, during the various stages of analysis when feedback was given to the teacher for comment, and at the end of the collection process when comments were sought on the rough overview of analysis to date.

For instance, at the end of phase II (Term 1) the researcher needed to clarify the influence of the teacher's role on the children's talk, therefore the following questions were prepared for the following term, as a guide to both observation and to informal interactions with the teacher, who was evidently very busy both during and after school hours. They are

1. What learning outcomes does she expect from this task?

2. How does she plan for different ability levels?

3. How much intervention and what sort does she anticipate giving?

4. How much time will she give the group to accomplish the task?

5. How does she motivate the children?

4.3.3 *Initial findings*

Field notes were made and transcribed under the headings listed in 4.2.2.1 above: the teaching and learning context; the material environment; the social dimension and the researcher diary. This enabled the researcher to become familiar with the regular routine of the classroom, and become sensitised to the context in which the target group operated.

As the term went on, detailed descriptions were built up of the various influences on children's talk: the social and material environment, the design and set-up of collaborative tasks and group composition.

4.3.3.1 *Teaching and learning context*

Group composition:

There are three categories of group composition used by the teacher in different learning contexts, shown as follows:

1. Mixed ability = collaborative reading tasks
2. Same ability = Maths and English

tasks

3. Friendship pair work = all subjects as appropriate.

Task set-up:

The teacher was observed setting up the task with the whole class, clearly defining what was required as an outcome. She also made explicit what the ground rules for collaborative groupwork were, in the following sequence:

a) introducing the task question and write it on the flip chart;

b) holding a question and answer session to build on previous experience of fact finding tasks and what to do;

c) modelling, through questions and answers, the problem the group had to tackle, for example devising questions, writing them down and planning columns for answers. Sample questions from a brainstorm of ideas were written on the chart and left in view while they worked;

d) rehearsing the ground rules for collecting information from the other members of the class: noise level, movement, etc;

e) making clear the time period allocated, and where to work (certain groups could use the practical room and corridor).

Task design:

It was inferred from LEA documentation that the higher order reading skills taken from school's taxonomy of reading skills were used in training teachers in the systematic approach to reading, and therefore by the teacher in task design and differentiation. These higher order skills include: the use of textual clues to reach conclusions, active listening, asking questions, offering ideas, prediction, detection of implied meanings, and forming opinions on characters supported by information from text. The following is an example of an task design (not tape or video recorded) that was presented to this class during the Christmas term:

A. *For the more able readers, task is given as follows*:

1. Read the extracts you have been given from A Christmas Carol by Charles Dickens.

2. Decide whether or not:

   a) Scrooge deserves a visit from Father Christmas.

   b) The Cratchet Family deserve a visit from Father Christmas.

   For Scrooge you have to find 5 reasons, you reasons have to be supported by evidence from the text

   For the Cratchet family, you have to find 5 reasons and supported by evidence from the text.

3. Then you have to write a letter to Father Christmas explaining why he should or should not visit..

B. For the less able readers, the task is formulated as follows:

1. Read the pages from a Christmas Carol by Charles Dickens.

2. You have to decide whether or not Scrooge should have a visit from Father Christmas.

   Use the story to explain your reasons.

   Tadpole (circle with a tail) the text at places you think are important

3. Now write a letter to Father Christmas saying whether or not he should visit Scrooge.

All groups are also expected to exercise process skills, the ground rules for which are set up by the teacher at the beginning of the task until she feels confident they know how to do it themselves. Another sheet is given with the following:

Preparing to do the task:

- What is it for?
- Who is it for?
- What will it be like when we have finished?
- How will we know if we have been successful in doing the task?

Planning the task:

- What do we know already?
- What ideas do we have?
- What is each person going to do?
- What do we need?
- Are we ready to start?

Review:

- What went well?
- Why?
- Did you understand the task?
- Were you pleased with the end result?
- Was everybody involved - working?
- Could you improve on anything?
- Did you help each other?
- What problems did you have to overcome?
- How did you overcome your problems?
- Plan for next time:-

4.3.3.2 *Analysis of initial categories with reference to Maybin, 1994, Smith, 1988 and Domby, 1983*

In reporting on field notes, observations were made about the way the social dimension infiltrated task performance. It was found that children talked largely about how to go about completing their tasks, helping each other with spelling, finding materials and equipment and talking about the task text as they were writing things down on rough paper or in work books. From time to time, an individual pupil would make comments about contexts outside school, or in school and outside the present timetabled activity, all of which seemed relevant to that learner at that time. Thus they would anticipate a forthcoming event, recall an interesting experience, or rehearse, reword and work on the meaning of adult speech styles, both of the teacher and of those heard during everyday life (for instance from the voices of parents or media).

The consideration of initial categories was also inevitably influenced by the researcher's own teaching experience, and personal insights about the 'inner voice'. This is the 'voice' or 'voices' of inner dialogic thought (Bakhtin (1988), which rehearses conversations heard or read, and which constitutes the thinking process. A reflexive account written into a second interim report records the researcher's thinking which formed the basis of theoretical sensitivity. This sensitivity is in the form of insights of the researcher's own use of tentative, incomplete speech forms in conversation, and the way these link and propel the thinking process.

These insights in turn form the basic awareness of the researcher in the process of operating the twin roles of teacher and observer. The 'inner voices' reflect both these roles, as well as a transcendent reflexive awareness.

On 5.1.96 an interim report was made on the development of initial talk categories based on the dialogic nature of the development of thought (Maybin, 1994; Smith, 1988; Domby, 1983).

In keeping with the theoretical sensitivity that had been developed concerning exploratory talk and talk during text based tasks, the researcher selected one or two instances of pupil comments which reflected their social agenda, at the same time as they were fulfilling a text related task. As the density of data surrounding these comments is minimal, they have been used to start a tentative coding analysis to which to refer during the collection of data that is closely focused on talk during one or two literary text based tasks. Broad categories were drawn from these tasks and the rough samples of pupil comments which gave rise to them and are given below:

Initial rough categories

a) spontaneous free association

b) experimentation with adult speech styles

c) recall of other media texts

d) interconnection of multiple media images

e) pupils' experience of making sense out of text in the classroom.

Pupil 1. *"I like choir" (e)*

During a teacher controlled spelling exercise (pupil sitting at a table of 6 writing down works spoken by teacher reading out selected words).

Text: Own spellings written down in a list.

Pupil 2. *"I'm going trick or treat tonight' (a,d)*

Context: During a pair group exercise listing 'Groups I might belong to' and drawing of self in the centre of the page. It was Halloween, and this cultural event has been formulated in his world by transcultural media (films such as 'ET').

Text: There is a check list of ideas generated from a class discussion on the flip chart that was produced by a brainstorm session earlier.

Pupil 3. *" I saw Apollo 13 twice"(a,c)*

Context: During a practice Science exercise, in a group of 4, making a friction testing model.

Text: Sheet of diagram and instructions for how to make the cardboard model. He refers to media text using visual language and narrative which embody social meanings brought in from a broader social context.

Pupil 4. *'I've got the wrong category"(b)*

Context: During a changeover of activities, getting reading to settle down at a table. The child refers to his own plans for future activities, tries to describe them to himself. Thus he was talking to himself, although I was very near, not giving full attention, but near enough for there to be a possible invisible dialogue between us, as I felt he was displaying his verbal skill to someone (or many) that he sees out of the corner of his eye.

Text: His own diary notes. He refers to formal printed textbook terms.

Pupil 5. *'Calm down and be quiet"(b)*

Context: Older girl during a collaborative reading task, disciplining the younger pair of boys who were giggling and reacting to the presence of participant observer. They were organising themselves for taking turns in reading the set text, from which they would later answer questions.

Text: 'St George and the Dragon' (and English myth) and 'Narcissus' (a Greek myth, part of the National Curriculum topic of 'ANCIENT GREECE'; set of task questions to be read and interpreted: Read both texts from the two myths/Describe the main characters//Make a list of similarities between them and discuss.

The question of the adequacy of these examples of pupil talk for initial analysis was considered, and a rationale tentatively that justified the inclusion into initial categories. The question also arose as to how much theoretical comparison should be made at this time (section 4.0 of the report), given the precepts of 'grounded theory' (Strauss and Corbin 1990). The inductive process takes many interweaving routes between data and theory, evidence of which can best be captured in reflexive accounts or the diary. In subjective terms, the researcher had to struggle with the speed of spontaneous utterances and the way they overlapped between pupils, their incomplete form, and close interlinking with learners' physical activity. To the observer familiarising herself with a dynamic learning context, the theoretical categories seemed as far from classroom reality as the moon was from the earth. However, the most illustrative examples of similar 'spontaneous' talk appear to have been those of Maybin (1994) in illustrating the term 'internalised voices'. The problem of the distinction between 'on' and 'off' task talk began to formulate and thus influenced the preparation of embryonic questions to the teacher as to how she 'scaffolded' (Edwards and Mercer 1987) the pupils' performance in the busy classroom.

The teacher was observed systematically to enforce the ground rules for collaborative talk and task performance, building coherent 'common knowledge' of the collaborative system (PPAR).

The pupils expected to be allowed to talk to each other, within boundaries of noise level and certain permitted periods, and use to individual associative thinking. Section 7.0 of this report develops the possibilities of meaning indicated by the initial samples of talk suggesting how pupils engaged in 'thinking aloud' and spontaneously dealing with social and contextual issues. These accounts paved the way (section 8.0) to a deeper investigation into the nature of spontaneous conversation and the way adult 'voices' of

control and formality were explored by learners. The researcher also began to make sense of theoretical hypotheses about the intercontextuality of talk, and the role of children's 'informal' experience of different textual forms (e.g. in the media) brought into the classroom context.

The following is a summary of characteristics of children's talk that contributed to the formulation of initial categories:

- spontaneous free association with socially meaningful social events;
- experimentation with adult speech styles for group discipline strategies;
- recall of other media texts in association with task;
- interconnection of multiple media images for literary text themes;
- pupils' experience of making sense out of text in the classroom.

These informed the next stage of sampling decision, in which recorded data were transcribed and analysed through a 'statistical descriptive schedule' (see section 4.5.3 and Appendix 4). This schedule reflected further descriptive elaborations of 'associative' talk that made reference to internal 'voices' and experiences of other texts, as well as immediate social preoccupations.

Therefore the three influences on the observation process - the context, theoretical sensitivity and researcher experience - were brought in forming the characteristics of pupils' collaborative talk and were restated to create the following tentative hypotheses.

4.3.4 *Tentative hypotheses*

Tentative hypothetical formulations were put forward as work in progress, using Halliday's, Barnes', Mercer's and Domby's discussions about the social dimensions of learning talk, in relation to the data so far collected. They are as follows:

1. Children's talk styles differ according to variety of (reading) task set.

2. Children in collaborative group talk tend to intersperse their talk with expressions of spontaneous associative thinking linked to task.

3. Children's collaborative group talk tends to intersperse text-linked-talk with quick, spontaneous comments addressing their social needs.

4. Children's collaborative group talk tends to be characterised by the exploratory use of the teacher's terms, syntax, grammar, intonation

5. Children's talk reflects current material context (timetable, weather)

These informed future selection of critical transcripts for the development of more detailed descriptive analysis in Phase 4.

4.4 Phase III

4.4. The recording process and developing core categories from critical incidents in initial transcript - Spring Term 1996

4.4.1 *Objectives*

The main accomplishments of this phase are as follows:

1. Negotiating timetable for recording
2. Arranging the accommodation and use of recording equipment to record collaborative talk
3. Testing tentative hypotheses through the selection of critical incidents from transcript
4. Establishing key codes with descriptive data
5. Controlling participant reaction

At this stage, the formulation of certain key descriptions of collaborative talk styles (see 5.3.6 above) guided the selection

4.4.2 *Reflexive account*

In this account (Appendix 1), the problems involved in use of equipment, linking different collection methods, and negotiating the dual classroom role both as assistant teacher and as a non-intrusive observer/recorder, were recorded. In addition it was an overcrowded classroom. The challenge was to remain sensitive to the pupils' and teacher's rhythms of learning, and to monitor my own inclinations to try and control events to suit recording requirements. It was also necessary to negotiate the collection timetable with the teacher, and she was keen to set up reading tasks that did not use the PPAR system (Appendix 2) as it was her general policy to encourage collaborative talk for most tasks.

4.4.3 *Negotiating collection timetable with the teacher*

The data collection timetable was set up at the beginning of the spring term, then modified as the teacher monitored the tasks. She either extended the time period, as in the lesson on The Wind in the Willows in which the completed outcome was required for the school play, gave children the option of finishing during playtime as in the lesson on 'Saddleback', or cut out a phase in the PPAR process, such as the task review as in the lesson on 'The Sheep Pig'.

The teacher made time available for the children to see what had been recorded on video, and allocated opportunities for their own experimental recordings so that they fitted appropriately with the timetable.

4.4.4 *Accommodating the recording equipment and controls for participant reaction*

The dramatic entry of recording equipment was mitigated by an initial period of several weeks in which the whole class got to know how the camera worked. The target group was familiarised with the equipment in various ways.

1. *The video camera.*

The children themselves investigated what could be done with the video camera for the benefit of the class and taskwork rather than for purposes of research. In particular, the target group recorded - with my supervision - their presentation from a collaborative reading task and the year 6 boy. He, together with James, learned how it was operated, having had some experience with machines at home. They showed other members of the class how to operate the camera, and called out the children for their turns as they checked names off a list. With an air of professionalism, they accomplished a rather lengthy, slightly disruptive operation, while the rest of the class worked. This experience contributed to the target group being able to relax and ignore the camera while it recorded their behaviour.

2. *The tape recorder.*

The tape recorder was also used, and the target group was invited - amongst others - to switch it on or off as they felt appropriate, explaining that they need not worry what they said, and that I would not play it to anyone else. Only we would listen if that was what they preferred. This they became familiar with, and proceeded to accept the fact that it was on for long periods of time. Judging by the content of the transcripts, there was plenty of evidence to show that their speech was largely uninhibited, though how far it was excitable because of an awareness of an invisible 'listener' or observer, cannot yet be determined.

3. *Positioning the camera.*

Towards the end of the first half of term, the researcher had experimented using the camera on her shoulder, with the batteries, and pilot recordings at various points in the room in order to find out which was the most appropriate. One corner, which was part of the book corner, became a favourite position for the tripod, since it was in the most unobtrusive spot, where the target group could be kept in close focus without too many people moving through the field of vision. I decided against moving around with the camera on my shoulder, since its intrusive and dramatic effect was considerably heightened.

4. *Use of context.*

When the target group was aware of the camera and made a comment at the end of the collaborative reading task, "Miss, the camera has been on us the whole time", it was explained that, as it turned out, their table was right next to the

plug for the tape recorder, which was needed in addition to the camera. A recording of the whole class at work together with their presentation of work was made and played back to their great fascination, and this enabled all children to feel included. It was evident from this that individual voices could not be isolated by the camera microphone.

The teacher's own criteria of selection for group composition were used for the target group, i.e. who in her opinion would benefit through working together forming a mix of ability, gender, age and background It was explained to the class that the purpose of the recording was a need to describe collaborative work in as much detail as possible in order to help other teachers learn from it.

5. *Research responsiveness and sensitivity.*

Other ways of reducing participant abreaction included a 'researcher responsive' role in which the pupils' suggestions as to how to record their work were followed up and tested (Appendix 1). This contributed to the collaborative atmosphere, and became part of my sensitive role construction.

The children's use of word play (e.g. T2, 321, 417, 424) was thus recorded. The researcher's social presence was also recorded from relaxed conversations with the researcher about their narrative interests (books or media). Also noted, was their curiosity in knowing when the tape recorder was on or off (Appendix 1). With some tentative and experimental use of the machine, the researcher's relaxed approach seemed to reassure the pupils.

If the researcher had been more worried and anxious, the intrusive effects could have distorted their speech more than it did. It was thus a delicate operation enabling naturalistic conversational styles to be used in the context of being recorded.

4.4.5 *Testing the tentative hypothesis*

The development of general 'core' categories involved testing out the first tentative statements about children's collaborative talk (see 4.3.6 above):

Transcripts were made of the recordings done on 30/1/97, and a rough assessment of some critical incidents was made as the first attempts at analysis with the use of the core categories. Rough flowcharts, notes and tables (Appendix 3) were used to develop the tentative statements and the generation of new descriptive material.

The following is a reordering of the attributes and characteristics of children's collaborative talk which emerged from ongoing data capture.

1. Reference to other forms of text with:

   a) the pupils' apparent associations to that of the task;

   b) no apparent associations to text of task.

2. Reference to other contexts in:

   a) the school's timetabled activities such as playtime;

   b) out-of-school hours involving leisure pursuits and interests.

3. Use of and rehearsal of meanings attached to adult speech to do with ground rules for behaviour:

   a) as internal discipline of other members;

   b) exploring the meaning in conversation not obviously focused on task.

4. Repetition and use of examples of task text in different ways, such as repetitive phrases with musical and dramatic tone.

5. Attending to social agenda by:

   a) interweaving the social aspects of their relationships with each other, with attempts to comprehend the author's meanings and requirements of task;

   b) exploration of differences in gender and ability between themselves.

6. Spontaneous associative thinking 'talking aloud' in ways unique to the speaker, relating simultaneously to others, and using incomplete, indistinguishable words and phrases.

4.4.5.1 *Critical incidents*

Following the rough handwritten transcriptions, a tentative rough statistical analytical account was started on Task 2 - 'Hiawatha's Childhood' (see sample in Appendix 4a) in order to begin the selection of critical incidents (see sample in Appendix 4b) for deeper analysis. Further statistical descriptive accounts were made at later dates of all the tasks recorded. These are of value purely in context of the researcher's own on-going analysis, being the first attempts at analysis done on hand written transcripts. Although their use is limited because of their simplistic formulations, they did serve as transitory analytical guides by providing an indication of some rough comparative features of the tasks. They were discarded at subsequent stages, and as their contents are considered to be coherent only to the researcher in context of the inductive process, it is not appropriate to reproduce them for of publication.

Based on the above, eleven examples of children's talk collaborative task context were chosen as critical incidents, and these are discussed below.

The task:

- Answer the PPAR questions to help you organise your work as a group.

- Read the verse from 'Hiawatha's Childhood', tadpole the describing bits and interpret them in a picture.

- Present the picture to the class.

The text:

Saw the firefly Wah Wah Taysee

Flitting through the dusk of evening

With the twinkle of its candle

Lighting up the brakes and brushes

And he sang the song of children

Sang the song Nokomis taught him

"Wah Wah Taysee little firefly

Little flitting white fire insect

Little dancing white fire creature

Light me with your little candle

Ere upon my bed I lay me

Ere in sleep I close my eyelids!"

4.4.5.2 *Talk about planning the task*

The time is about 9.50 am and the target group (see section 5.2.1.3) are at the 'preparation' stage of a task, discussing answer to the question 'What do you think you will learn from the task?'

In example 1, the pupils discuss the answer to the question in terms of their reading (Appendix 5 - T2, 262-275) and in relation to their other abilities such as drawing. They make some tentative suggestions that they will learn to sing (T2, 280-283), another how to read a poem (T2, 284), to draw (T2, 299) and to learn how to understand the task (T2, 302). In the middle a girl mentions that Natasha is on her own (T2, 287) signalling an interrogation of the group's co-operative status. The inclusion of part of a larger context could indicate their way of integrating the changes that have been going on in the classroom, where some of their class left for choir practice and ten members of another class came in to sit at three of their tables.

4.4.5.3 *Talk about classroom context*

In example 2 (T2, 233-235) their camera awareness is part of the way pupils utilise the total context of the classroom in their meaning making, and in this the girls appear to want to co-operate by seeing that the camera is not blocked. They are not able to see the operating light in the machine's position, and soon give up paying attention to it. They need to adjust to the presence of an observer, and this has been part of a series of discussions with the researcher about why they were being recorded and how it could

be done effectively. They have been involved in using the camera themselves, and are by now familiar enough with it to carry on with the task fairly quickly.

Later they make one other comment about the classroom containing children from another class (T2, 818-820) and 'song practice' (T2, 814) as if to register this new arrangement and set the context of their learning. The camera is also mentioned. Later they represented the dancing firefly in their picture with musical notes drawn round it.

4.4.5.4 *Talk playing with adult speech forms*

A little later, in example 3 (T2, 432) a girl imitates the teacher's formula for discipline parodying with an embellished American accent. This disciplinary policy is carried on throughout the school whereby a pupil is given a warning on the first occasion of misbehaviour, then on the second warning time is taken off playtime, etc. Teacher will say "That's a warning (pupils name)". Part of children's spontaneous conversation seems to include occasional sing song, playful, or dramatic rehearsals of adult speech styles including this very phrase, in the process of putting new words and ideas into context and understanding their meaning. In the case above, an American stage 'voice' is blended with the disciplinary phrase.

4.4.5.5 *Talk using associative imagery (*

In example 4, a boy plays with the name 'Francisco' and a narrative theme is developed 'trying to find Francisco' (T2, 1093, 1103, 1256) seemingly from another text (or another type of media).

Later, Liam bursts into a recollection of the biblical story of Adam and Eve from a previous assembly (T2, 1303-1307). This ended with no other response or elaboration. This could have been an expression of his satisfaction with the picture, or that with the animal and plants depicted it reminded him of the pictures involved in the Adam and Eve story.

4.4.5.6 *Interpreting the text*

In example 6 (T2, 922-943 the firefly is the subject of the poem, but they have not seen a firefly before and on discovering it is 'little' and 'white' they refer back to the text and the practical task. Most of their later talk about how to colour in their picture of the fly and the rest of the context of the poem centres round what it might look like and how to represent it (T2, 958-964). They even disposed of their first drawing of a yellow firefly after the teacher suggested they re-read the text.

In example 7 (T2,831-841) the central figure of their text, the firefly, takes up much of their talk. There are many instances of experimentation with his name 'Wa Wa Taysee' (T2, 612, 649, 1941-1951), together with some criticism from the group of the boy who was doing the main drawing (T2, 715)

4.4.5.7 *Reference to other contexts and texts*

In this instance(example 8), the children who are not drawing make associations in the process of making sense of the firefly (T2, 674-682). They had suggested earlier that it looked like a bee (T2, 792 with black stripes, which triggered some other textual associations (T2, 833). This had the effect of raising the girls' status, causing the boys to signal a raise in their status by mentioning the rules of football. Later the firefly is identified as a football hero and named 'Striker' (T2, 785).

Throughout their exchanges as a group, the underlying social dimension is operating where control and status are won and lost as they interact with their differences of ability, gender and age . Here the girl seems to have assumed higher status because at the point of greatest 'conceptual risk' where all are learning about something new, she has the only bit of information to offer on how it looks. The firefly's 'red butt' comes up in conversation later on again, as the text describes the fly as white and this has set up a conflict. At the point of wrestling with new information, children of this age seem to resort to some banter - "Well that's no good at 'ome is it" (T2, 679-682) - and giggles when they are uncertain (T2, 653) or experiencing a change in balance of power (T2, 683). Having knowledge is seen as having power, and this stimulates competitive exchanges about the respective rules football and netball, thus signalling negotiation of gender stereotype. They appear to collaborate by competing in this way, with an agreed common interest in completing the task.

In example 9 (T2, 702-727) there is an air of apprehension as the colour of the firefly and its relationship to Hiawatha are explored based on the pupils' different input, and with a kind of incomplete, tentative talk style that other researchers suggest is a natural

style of working on knowledge. Pupils of this age are learning how to use comprehension monitoring strategies of conversation. In the absence of a firm grasp of the sorts of formalities used by adults to check whether one participant in a conversation has understood the gist of what another is attempting to convey in terms of his/her idea (such as "do you see what I mean", "I don't understand"), they resort to formulaic talk: "You tell me" (T2, 718) and "Why do you keep on (going on).." (T2,.720). These utterances also sound like an adult 'voice' and relationship, with which parents opt out of answering their children's constant questioning.

4.4.5.8 *Talk using word play and jokes*

Example 10 (T2, 767-783): As they work on new information, which in this case about Hiawatha and the firefly, and decide how to plan their picture - what colours to use, and how to depict the objects described in the text - they resort to jokes and verbal experiments with names and associations that come into their heads (e.g."'E's gonna be called 'Striker', T2, .785) such as jokes and anecodes (T2, 729-764). At one stage, the suggestion that fireflies are like bees (T2, 792) seems to develop into a joke telling session that tails off into a discussion of colour and advice for the boy doing the drawing (T2, 833-841).

In line 768 the list of colours is identical to a line from a song in the musical 'Joseph's Technicolour Dreamcoat. Although it is impossible to check how accurate this theoretical association is, it remains a likelihood and a possible good example of intertextuality. Other examples are: "I am your father" (T2, 1763) which could refer to the key dramatic scene in 'The Return of the Jedi' when the hero discovers his adversary is his father; 'Cassie Jones' a popular folk hero (T2, 1949) and 'Tasminian'

(T2, 1950) possible reference to 'Tasmania', while experimenting with the pronunciation of the firefly's name ('Wah Wah Taysee' in the text).

Example 11 shows how their procedural talk about how the picture is interspersed with associative ('Striker' T2, 815) and contextual ('it's Tuesday", T2, 796) references, all made within a very short period of time (perhaps 1.5 minutes).

David decides to call his firefly 'Striker', which seems to reflects his interest out of school as an avid football fan (with perhaps his favourite player wearing striped shirt?) and the need to keep level status with the girls (see 4.4.3.7 above). When the critical comment is made that it is a bumble bee, the apparent tension invokes a switch of focus to the context (there is no assembly). As the theme expands, the firefly takes on a partly social meaning for the learners, embodying bits of different experiences from each of their lives, such as tunes (T2, 1391), narratives (T2, 1093); gender anecodes (T2, 1791), family (T2, 749, 2334,), or heroes of sport (T2, 1578). It is impossible to do anything other than speculate on the uniqueness of each child's meanings, but from the above data a picture does emerge of the way different backgrounds and interests interact as the group collaborate to make sense of new concepts.

4.4.5.9 *Use of repetition*

Further examples of the way the children used repetition in different ways are:

a) In place of adult 'comprehension monitoring strategies' e.g. "Little" and "White" (T2, 923-929) repeated by one or two group members, with different intonation, implying 'we/you got the colour wrong' and urging action.

b) In order to experiment with adult forms and functions of speech, e.g. to make sure they get a desired effect of controlling someone else's behaviour, e.g. "That's a warning Natasha" (T2,.434).

c) Working on a new meaning or word pronunciation, e.g. "Wah Wah Taysee" (T2, 424, 321, 2042-2059); 'gay and irresponsible' (T4, 1924-1928).

d) To signal compliance and agreement, e.g. "All of us" (T2, 542-547); "No" (T2, 1314-1318) or trying to work on their understanding of a situation using "Yeah but" (T2, 803-805).

e) To convey a strong emotional signal, e.g. David who is trying to get out of reading the task's literary text: "You're reading you're reading you're reading" (T2, 554)

One interesting element in this particular task was the difference in ability. David and Liam could not read as well as the two girls, and in the group's planning of who does what, he is urged by them to read despite his protestations of "I'm not reading' (T2,

559-564). However, by the end of the task, David has organised the drawing of the picture interpreting the text, as he is regarded as a good drawer. He and Liam are considered to be less able readers, and get urged by the girls to read with "Oh, you... spoilsport" (T2, 1982) and 'it's not gonna hurt you' (T2, 2027). At this point this seemed a strong controlling action by Natasha, but later it transpired that David and Liam read the whole poem out to the class, while Natasha and Elise read the explanation of how they tackled the task as a group. The presentation went smoothly except for a new (but old fashioned or poetic) word that Liam had to read in the last two lines of the poem, "Ere" (T2, 2446), which had not assumed a meaning in their terms. David helped him out, and in the discussion after viewing the video later mentioned this as the thing that stood out in his mind.

4.4.5.10 *The role of the task and teachers' questions*

Part of their task involved a presentation of the pupils' picture to the rest of the class and a review of their work. This is another area of 'cognitive stretch' in which some questioning from their teacher and teachers visiting the classroom played a key role in helping them to handle abstract notions of their self image (T2, 1626) as learners. In example 12 (T2, 863-866) their teacher helps them with the key word 'Wah Wah Taysee' (which they were pronouncing in a variety of ways and of which they were not sure of the meaning) and the essence of the task of picking out the describing words from the poem (T2, 879).

Later, in example 13 (T2, 1619-1697), in helping the group reflect on how they were performing the Hiawatha task, the support teacher asks them about their understanding of the poem and their reasons for drawing the firefly as they did. (T2, 1652).

She then questions their understanding of unusual words without claiming to have all the answers (T2, 1689). These questions support them in beginning to reflect on their ability to read in order to 'understand the task' and to read in order to obtain descriptions of events in the mind of the writer and interpret them for themselves.

4.4.6 *Issues arising from the teacher's role*

A copy of the transcriptions to date was shown to the teacher for her comments, which were forthcoming after a week or two, after she had found the opportunity in a very busy timetable to read them. The researcher began to be aware that the depth and detail of enquiry that this recording represented required a degree of concentration and thought from the teacher. It presented a challenge to her to reflect on so much verbal data that normally she would not have had the time to collect or be aware of.

From her responses (Appendix 1 - 2/96), it appeared that the perspective it generated in her mind stimulated her to check out her intuition as to the way she perceived children's learning patterns. For instance the differences between the girls' and the boys' background and ability, and the way they interacted to 'settle in' to the task at the beginning, were factors she had already reflected upon. The data provided feedback on the way she had attempted to formulate the task with a text with 'stretch' and task questions appropriate for two ability levels between which the groups were divided. This was represented on the task sheets given to the different groups. Now this strategy was being put to the test through data on the way the target children interacted. She remarked that at the end of the day, it was very difficult to anticipate how the children would perform. Results were often unexpected, whether of high or low productivity.

4.4.7 *Conclusion*

This section completed a stage of analysis concentrating on the first full-scale recording of a task using audio and visual equipment. 'Hiawatha's Childhood' provided details of talk characteristics that until now could be reported chronologically. In the next section, the process of comparative analysis required a treatment of emergent categories that cross referenced back and forth throughout consecutive data collection.

4.5 Phase IV

4.5 (Term 2-3) - Building a rough statistical descriptive account for comparative analysis

4.5.1 *Objectives*

The main achievements of this phase were

1. Controlling variables and comparative data with variables of text, task design, group composition - establishing new comparative variables of task design, text quality, and group composition

2. Development of a full rough statistical descriptive analysis of four transcripts as a key for selection of further critical incidents.

3. Cross referencing data and comparative analysis Referring to teacher feedback from transcript, consideration of background information about pupils and informal interviewing.

4. Clarification of inductive description of 'axial' categories

4.5.2 *Variables - Controlling variables and comparative data from text, task design, and group composition*

During this period, a total of six tasks (three were not PPAR collaborative tasks) were recorded, with different variables such as task design, group composition, teacher intervention and time boundaries.

Task 1 - Punctuation

(9.1.96)

Task 2 - 'Hiawatha's Childhood'

(30.1.96)

Task 3 - Maths

(27.2.96)

Task 4 - 'The Wind in the Willows'

(5.3.96)

Task 5 - Maths/comprehension

(12.3.96)

Task 6 - 'The Sheep Pig'

(19.3.96)

Task 7- Comprehension

(23.4.6)

Task 8 - 'Saddlebottom'

(7.5.96)

Some comparative aspects from statistical descriptive accounts were noted using Tasks 1, 2, 3 and 5, presented in the next two sections.

4.5.3 *Statistical descriptive accounts*

Following the rough hand written transcriptions, rough statistical descriptive accounts were formed of task 2 ('Hiawatha') and a couple of non PPAR tasks (T1 and T3) These served to guide the selection of critical incidents which were discussed in a second Interim Report in the summer of 1996 and a draft article for a research journal (Language and Education). A sample rough descriptive statistical account can be found in Appendix 4.

From these it can be seen that large sections of talk were focused on procedural issues, as the task required the group to produce a picture as well as a report on how they planned their activities. There were also many associative comments and cross gender interactions in which stereotypical attitudes were tested through jokes, irony and puns (e.g. T6, 42-50 - 'That's my new name, Golilocks') and in testing the balance of power (T4, 180-181 - 'silly old cow'). Rough comparative notes were made with regard to

the greater variety of talk styles and topics found in PPAR tasks that involved literary text, compared to standardised reading tasks.

At a later date, similar accounts were made of the other tasks. These are not matched chronologically with the sections of this chapter. For instance Task 8 was transcribed on 2/3/97, and is brought in to the focus of section 4.5.4.2 in order to highlight the analytical process.

These schedules were at no time used in a formal statistical role but remained strictly part of the researcher's 'notes and diagrams' recommended by Strauss and Corbin (1990) for use in the on-going inductive process. Comparative comments derived from them in section 4.5.4.2 must also be seen in this light.

4.5.3.1 *Non-PPAR collaborative talk*

From the rough comparative notes, a pattern emerges of the way children used talk concerning the social dimensions of their experience as part of their response to the task and text. This is similar to patterns found in PPAR tasks. However, because requirements of these tasks are more straight forward and the pupils were not required to organise and review their activities, they seemed to engage in more 'social' talk, and displayed lower levels of concentration. This was confirmed by the teacher to be true of nearly all non-PPAR tasks that she has set. In the data under investigation, there were no incidents where they interacted to interpret the text as intensively as they had in 'The Wind in the Willows', 'Hiawatha' and 'Saddlebottom'.

1. 19.1.96 - Punctuation (Appendix 5/T1)

Writing exercise in order to use speech marks:

Cut out the pictures and stick onto clean sheet.

Write out conversation for each picture underneath.

Write a story from all this.

The data centred largely around Liam and David's exchanges, which involved storytelling with dramatic effects related to the task (T1, 147-164), supporting each other with spelling (T1, 63-70; 293-299), and making social comments such as anticipating playtime, David's biker trophies (T1,79-95)

2. 27.2.96 - Maths task (Appendix 5/T3)

Using 1-100 number grid:

If you multiply 2 x 2 what numbers can you cross off between 1-100.

The data contained mainly social 'gossip', consisting of adult 'voices' relating to taboo subjects such as 'who slept with who' (T3, 43-65), 'bonking...naughty words' (T3, 75-77), 'getting in a strop' (T3, 79-82) and 'secrets' (T3, 83-87), which included ten minutes untranscribed talk on this

topic. It contained one contextual reference to finishing the English task (T3, 68-70).

They clearly did not mind being recorded at this stage.

3. 12/3/96 - Comprehension (Appendix 5/T5b)

1. Read the story 'Bubble and Squeak'

   on the page.

2. Answer the questions at the end.

In the comprehension task, Liam uses his wit and makes a pun on his identity 'baldilocks' (T5b, 172-174). The boys make derogatory remarks about the formalised text:'such shit' (T5b, 208) and 'ctap' (T5b, 202). However they read the text out aloud on several occasions (T5b, 208-212).

4. 12/3/96 - Maths task (Appendix 5/T5a)

Looking for patterns using the 1-100 number grid.

Using 3, what numbers can you cross off? Do you need to use 4? Why not?

Using 5, do you need to use 6? Why not?

Their work on maths problems continued at the same time as jokes again about Liam's identity relating to his haircut (T5a, 45). They referred briefly to.the task (T5a, 61-73) and Liam plays with the adult words 'good boys' (T5a, 55) and 'feeling' (T5a, 58).

The children were used to the more formulaic style of the tasks, and all were writing answers down while talking.

(see Appendix 7 and 8 - T1, T3, T7)

5. 23/4/96 - Comprehension task with PPAR format (Appendix 5/T7).

Read the story 'Bushfire' and answer the questions together.

This task was performed by a girls' group and was incompletely recorded. However, their conversation contrasts with that of other comprehension tasks as it is virtually all concerned with the task questions. It contained a reference to how well they were getting on (T7, 109) and their aspiration to work well and hard (T7, 106-107).

4.5.4 *Cross referencing*

4.5.4.1 *Cross referencing data and comparative analysis - teacher feedback, background information of pupils and informal interviewing*

Cross referencing data from four different tasks and various types of data was necessary in order to build 'axial' or sub categories of pupil collaborative talk.

An second interim report was made which included a rough comparative analysis of the various tasks and an account of collection and analysis to date .

The initial tentative categories form a pattern which reflect the way pupils planned and executed a task. The task fhad a in that the pupils had to represent their interpretation of descriptive text. These categories raise questions about the specific social functions of the utterances that they refer to, along with more detailed description of what the children were doing at the time. When compared to other types of collaborative reading tasks, (for example: 19/1/96 - Punctuation; or 12/3/96 - Comprehension, see 4.5.3.2), the children seem to be motivated in a different way according to the outcomes built into the task requirements. Their speech reflects on themselves as a group, and the social agenda that requires attention in the form of status strategies that are used at different stages of the task. These status issues come as a response to the difficulty the pupils were feeling in handling the more complex texts of, e.g. 'The Wind in the Willows', or 'The Sheep Pig', that contrast with that of 'Hiawatha'. The teacher observed that in the initial stages of 'settling in to the task', pupils display less confidence, a certain degree of nervousness and jostling for attention amongst themselves as they began to respond to the difficult text with interest.The description of behaviour displaying low and high confidence was later incorporated into categories (see 5.5.4.2 below).

Following the first recording, three more collaborative tasks were recorded to add to the framework of progressively negotiated criteria as follows:

Task 4: - 5/3 - 7/3.96 - read a chapter from 'The Wind in the Willows' and rewrite the conversations between the animals in the form of a drama script to be used for the school play (Appendix 5/T4).

Task 6: - 19/3.96 - read a chapter from 'The Sheep Pig' and find out how the different characters felt at the beginning and at the end of the part, giving reasons for the change (Appendix 5/T6).

Task 8: - 7/5/96 - read a chapter from 'Saddlebottom', write down six words that tell you what the Duchess is like, continue the conversation between the Rat and Duchess and present your work to the class at 11 o'clock. The group composition had changed, with James replacing Liam, in order to test if they worked better with a quieter learner.(Appendix 5/T8).

Initial transcriptions were made with similar category outlines noted as for 30/1 above, and a note made of the variation in duration, cognitive skill involved, teacher input, text quality and outcomes.

4.5.4.2 *Some general points arising from comparative analysis*

As explained in section 4.5.3.1, the rough statistical schedules were a part of on-going inductive analysis, as a support in the identification of critical incidents. The following is a discussion of some of the general descriptive features of the comparative analyses

carried out prior to in-depth investigation Since the criteria of each task differred in terms of group composition, duration, text, task question and method of recording, these comparisons can only at best be treated as tentative descripptions. It must also be borne in mind that these were used as on-going indicators of speech style and quality to the researcher, and not as statistical measurements of any accuracy.

Analysis of the descriptions of classroom life reveal that many things influence children's collaborative talk and stimulate their powers of imagination and reasoning. These influences also have a bearing on their expressions of high and low confidence while responding to the task and text. Variations in task seemed to be a major influence in the way they varied their talk. The children appeared to use more social comments in the more repetitive (and shorter duration) 'comprehension' task, more inter gender jokes in the challenging text (spread over three sessions) of the 'The Wind in the Willows' task, and more practical and intercontextual references in the art based task of interpreting the 'describing bits' of the poem 'Hiawatha's Childhood'. Status issues appeared to accompany the PPAR task stage of planning during which they expressed uncertainty at the unfamiliarity of the text and task requirements. It is these status issues in particular that were instrumental in the selection of critical incidents.

Throughout all the tasks, the children seemed to spend much time rehearsing adult speech formulations, together with their social functions, such as discipline. These were interpreted within their own contexts of learning where issues of status as reader ('good' or 'poor'- T4, 625; 896-901) are at stake, and children jostled for control over each other's behaviour (T4, 532-533; T2, 554-559). The collaborative tasks that this group undertook were specifically designed so that skills of co-operation could be practised and a set of questions were given to help that process in terms of specific task questions (see section 4.2.1.2) However the pupils' approach appeared to combine an

element of competition in their attempts to collaborate, where one would remind others of the need to co-operate using an authoritative tone of voice (T6, 143; T2, 488-489).

Variations in task requirement influenced talk in different ways, reflecting different levels of confidence. For instance, it seems that during the comprehension task requiring no group process talk, pupils talked about time at an early stage of the work (as if signalling impatience for the task to finish), and made some derogatory remarks about the task ("I's crap" T5, 202). This may have been an indication of low confidence. In tasks T2 and T4 there were no references to the time nor were such derogatory comments made, thus indicating that the opportunities for group interaction provided by 'PPAR' tasks, seemed to raise participants' levels of confidence. Higher levels of confidence could being displayed through features that are indicative of their involvement in the task, such as:

- a consistent reference to text

  task focused (e.g. T4, 839-999; T8, 749-822));

  and shared reading (T8, 124-330)

- the use of intertextual references

  (e.g. T2, 1303-1307)

- use of word games to familiarise with

  new information (e.g. T2, 833, 1949

  and T8, 126; 723)

- finishing off each other's sentences

while reading or answering PPAR

questions (e.g. T8, 917-920)

- interrogating the task (e.g. T8, 595)

In the final PPAR task with changed group composition, text and time limits for completion, there was less teacher input and lower mood level seemingly influenced by the pressure of time. However, the data showed a significant difference in the amount of inter gender co-operation in reading the text (finishing of each other's sentences and words). This was accompanied by competitive utterances referring to the cooperative requirements of task (T8, 361; 400; 589; 687-690; 893), between pupils of different gender and between the same gender. They also contributed personal interpretations of the text towards the end of the task, which triggered a transition into features of low confidence (critical gender comment relating to identity (use of 'idiot' (T8, 785), 'stupid' (T8, 827), 'pathetic' (T8, 783), 'lazy' (T8, 693) and a change in focus to social contexts.

4.5.4.3 *Interweaving of talk about procedural and cognitive issues*

During task T2, there was a large amount of talk about practical issues concerning how to create an accurate picture depicting a 'white' firefly in the 'gloom' of evening with trees under the moonlight. Textual references were subordinate to the task of drawing and colouring the picture.

In task T4 on the other hand, there was much initial talk of a 'procedural' nature to do with who had which page of text to work on and how to share the work. Later the ownership of pages was in dispute when the continuity of the narrative depended on the acquisition of another pupil's page which was not yet done with, and so on. However, a large amount of text based talk came which supported their cognitive search to distinguish between the narrator of the story and the conversation between the characters. The text played a central role in this, but in order for it to do so, an initial period of dispute, and status strategies between boys and girls necessitated the teacher's suggestion that they separate to work on adjacent tables. Comparisons between tasks are therefore characterised by other contextual differences such as group organisation. Working in pairs, pupils' confidence levels were noticeably higher.

4.5.4.4 *Talk about status issues*

Throughout tasks T2 and T4 the participants had social status strategies to fulfil while performing the part of the PPAR task that required discussion about preparation, planning and reviewing of activities. This also demanded a clear cognitive risk and the consequent interplay of 'good' and 'poor' readers of different ages and sexes. This challenge was in the context of a specific purpose for the tasks, i.e. the outcomes: presentation of work to the class, display of work on the walls of the classroom and corridors, and presentation to a special assembly which celebrated the children's work in the presence of the parents. These motivational factors were not present during the comprehension task 6), and only one - the presentation of work to the class - was present in task T8.

4.5.4.5 *Influence of the broader context*

Task T8 presented evidence of another set of influences on the pupils' level of confidence which resulted in a large amount of argument between themselves. The class had spent the whole morning rehearsing the school play, much of the time sitting watching other classes rehearse. This took longer than the teacher anticipated, thus tiring the children, compressing the time allocated for the collaborative reading task of 'The Sheep Pig', and loading challenge upon already taxed learners as well as the teacher. The outcome was that the target group produced no substantial task outcomes to share with the class, along with one or two other groups who had spent the time sorting out inter gender disputes. It was also the first time that the teacher had used a specific time limit, which could have triggered stronger patterns of insecurity in those less able, younger pupils, than during the other tasks. They had thus used all the allocated time in sorting out the preparation and planning stages of the process oriented first stage of the task.

The specific character of the pupils' talk about status and control issues, therefore, seems to be connected to the demands of the task and its outcomes, and manifested in phases at the beginning of tasks, and at intervals during engagement with the text during a specific period (1hr or 11/2 hrs). This the teacher considered a natural characteristic of the way adults work on their ideas through talk (Appendix 1, 30/4).

It is important to consider the way the teacher interacted with the group during tasks, as it had a direct bearing on the way they performed their tasks. This input varied between tasks, from suggestions to the children to read the task question more than once, to suggestions as to how to share out the work when there were problems of fair apportioning (T4, 507-619). In task T4 a requirement for action instructions to be written on the finished script proved difficult. It necessitated a rereading of the context

in which the characters held their conversation in order to reconstruct the scene for themselves. The teacher attempted to help them to imagine what the characters would have been doing at the time (e.g. T4, 2356-2366). Following this, their finished scripts contained directions for the actors interspersed with the text (Appendix8).

The often brief exchanges that the teacher afforded were aimed at supporting the group's discussion at time of low confidence or confusion (T2, 846).

4.5.4.6 *Informal interview - the class teacher (Appendix 6a)*

The response of the teacher to the researcher's analysis played a key part in the choice and design of tasks that were recorded, and consequently how the pupils attempted to meet the task requirements (T6 and T8). Although she felt that pupils needed plenty of time to come to their own conclusions and plans, this had not been properly tested in terms of whether their performance in her view would improve with stricter time boundaries for task completion.

The teacher was shown various parts of transcript, and variables were discussed from the analysis. This resulted in her choice of text, for example T6 which concerned a story by the author, Dick King Smith, of 'The Sheep Pig' (currently also made into a film); and T8, another story by the same author. This served to test whether familiarity with media narratives influenced the way pupils understood the characters and themes of the text being used.

In addition, time limits for task completion were tightened up on 'The Sheep Pig' and 'Saddlebottom', in order to see if this helped pupils to focus on the task. On reflection, after they had completed the task, she observed that this did not produce a successful outcome in terms of quality of presentation of work. Her view was that the children needed a longer period of time for the planning stage of PPAR tasks, in order for them to understand the requirements of the task. After the pupils had done what they could in an hour, those with written answers (Appendix 8/T8) presented them to the class, after which there was a whole-class discussion about their difficulties in meeting the shorter time limits (T6.400-522). Later she simplified the questions of the tasks in order to help them to achieve a quality outcome in a given time.

She explained that she tested her own intuitions and observations about how each group member worked and responded to the others. Her main recognition was that all the groups began tasks with a higher 'noise level' while they expressed their initial uncertainty and nervousness. She observed that after this initial period, they began to 'settle down' and talk quietly amongst themselves, displaying greater concentration and confidence. In her opinion, the pupils under investigation were behaving according to the norm, and worked hard to tackle the challenge with which they were presented.

She confided in the researcher that whenever she started the PPAR work, she thought that perhaps the task was too difficult, but then they always seemed to start getting on with it and worked through. She considered they faced very challenging tasks willingly, and was pleased with their application. Each group worked with different levels of concentration, and she was pleasantly surprised when a group who normally lagged behind finishes first for the first time: "You never know when the mood to work takes them." The responses described in this study therefore seem also to be

conditioned by unquantifiable circumstances or phenomena for which there were no clues in the pupils' conversation.

Regarding the children's general response to the 'The Wind in the Willows' task, she said that she found it interesting how they were asking about deeper meanings of the text, such as the interpretations of the words: 'convert' and 'persuade'. She said it was difficult to tell what would come out of a text, and with this particularly difficult text she felt the children would not have chosen it for themselves. The complexity of the texts used might to some extent explain how pupils demonstrated their creative manipulation of language (word games and jokes) in the process doing the tasks.

4.5.4.7 *Informal interviews - the target group (Appendix 6b)*

The interviews were planned during this term in order to record children's perspectives on the tasks and their reading experiences. It was timed in this way, in consultation with the teacher, in order not to jeopardise the quality of talk for recording sessions. If this had been done earlier, there would have been the likelihood of distortion and interferences with the 'low key' role of the participant observer.

They were conducted using a framework of simple questions concerning the pupils' self image as learners and readers, and their interests. The questions were introduced in a naturalistic conversation style between researcher and pupil in order to make them feel relaxed and less inclined to try and anticipate what was the 'right' response.

It was difficult finding an appropriate time when they were not in a hurry or too distracted by imminent play activities or other social anticipations. The length of the interviews was therefore determined by the quality of their concentration.

The following questions were used as guidelines for an informal (conversational) interview style, and not presented to the pupils as a formal questionnaire:

Who do you feel you learn from most?

What do you think you learned?

How well did you get on with each other?

What do you like reading/watching at home?

These questionswere to do with their self image as learners and readers, as the on-going analysis had indicated that their conversation contained frequent references to these issues.

Liam

Liam considered that he learned most from his teachers. Friends just like to talk (5) mainly about gory films. He has seen a lot of 18 rated videos of films despite only being 11 years of age, and therefore he learnt from some of them, for instance 'Three Wishes' which was about an angel (22). He considered he learnt better in small groups and pairs (38). The session on 'The Wind in the Willows' was his favourite reading

task using PPAR, and he enjoyed working with David (58). He felt they started off well (64) until David left for a holiday in Belgium (68). His favourite part of the play was Class 7's scene where Toad was played as a funny character when dressed up as someone else to escape prison (79).

Natasha and Emily

Natasha found PPAR work difficult and didn't enjoy it particularly (4), mainly because the boys didn't listen to the girls (11). She felt the new group (task 4) worked more successfully without Liam and David together (22). Natasha liked the Hiawatha task (30), but Emily only 'sort of' (31) as it was a 'funny' story (38). Natasha, however, didn't remember what the story was about because they didn't read it (41). When prompted about the picture, she remembered how the firefly glowed in the dark (47), while Emily recalled that she banged her head (50).

Emily did not like 'The Wind in the Willows' as it took them ages to read it (58), and Natasha was unenthusiastic about the fact that their work was used in the school play (61).

Asked what types of books they liked reading, they both said 'Roald Dahl' simultaneously (67-69). Natasha thought was poetry is 'brilliant' (72). Emily also liked Janet and Alan Ahlberg's 'Giant Peach' (77). Their tastes in reading were similar and both read their mother's magazines such as 'Woman' (86-88) containing articles about cookery and stories. Both were fond of 'TV Hits' (90) which contains stories and interviews concerning characters in their favourite TV soaps and pop bands (112). They

talked enthusiastically together about these magazines, saying they got many posters and stickers which went up on their wall (126-129). Pop bands seem to be one of their major interests (133-137).

They also played computer games with other siblings (139-152), but Natasha claimed that she read more than played (163). She felt that she learned more from her parents and teacher than her friends. However, learning in class was hampered for her by too many people (172-173). Emily felt she did learn from friends, and that her parents were not keen on answering her questions (174-177).

The main thing Natasha felt she had learned from PPAR tasks was that it was not as easy as you think to get the job done by working together (189-192). She mentioned that her parents did not consider her work was very good, and associated this memory to a family dispute (196-199).

David

David felt that work was easier in a PPAR group context, providing there was someone that you like and work well with to offset being with those he did not wish to be with such as Natasha and Emily (209-211). He felt that there was a risk of arguing more than working unless there is someone in the group whom he liked. It was difficult working with Natasha and Emily because arguments slowed up their work (217-230) He then admitted that it was quite difficult working in groups. He enjoyed 'Hiawatha' because the work was put on the wall (247).

He liked reading magazines at home, particularly about super football players and teams (261-264). On the other hand he said he could read 'any old book' even if it was a girls' book or women's magazine (263-269). He liked 'Life Story' containing true life stories (171-174), although he didn't like true films and prefered watching comedies or thrillers (283-294). He watches many of these on video as well as Sky TV (296-307). He mentioned that he read about most of the films in 'TV Quick' magazine more than he sees (332-343). Some were also computer games, and he had many of, these such as 'Mortal Combat'.

The content of these interviews illustrated the differences in interest and attitude between the girls and the boys in the target group. For instance, the goys had interests in sport (e.g. football, biking) in contrast to the girls interests in domestic skills (e.g. cookery). It thus formed a background to the socially based arguments that the group engaged in during task performance, and consequently to the emerging picture of their developing responses to the texts under consideration.

4.5.5 *Axial categories*

As a result of the procedures of comparative analysis given above, a table was prepared based on Strauss' and Corbin's (1990) guide to formulating axial categories. This presents the initial categories with their possible causal conditions and descriptive phenomena.

From the table given below it can be seen that in column 1) initial categories from the rough Statistical Descriptive Schedule have been analysed into greater (axial) details

(col. 2), together with possible causal conditions (col.3) and the behavioural phenomena that are manifested as a result (col.4).

Thus the general category 'social chat' is given details of content such asdepicted in the following chart:

Fig. 2
Chart showing axial categories

1 Initial Category	2 Axial details	3 Causal condition	4 Phenomena
Social chat	family background health - body, brain, mood sexual differences of gender leisure activities and interests responses to peers	boredom low confidence gender dispute irritability tiredness difficulty of task	jokes word games intrigues interests spontaneity fast speech giggles teasing sulking
Ref. to context	playtime: past/present timetable: past/present class members adults present weather	change in class numbers unfamiliar occupants low confidence task requirements	comment question argument
Inter-textual refs.	media TV media films books, school activities: past/present	associative thinking strong interest problem solving difficulty of task	fantasy story/jokes asides practical problems
Ref. to task	identity gender procedural collaborative competitive	unfamiliar task unfamiliar text low confidence new work new partners task outcome difficulty of task	compre-hension monitoring seeking help questions about task

(Fig. 2 - continued)

1 Initial Category	2 Axial details	3 Causal condition	4 Phenomena
Ref. to text	interrogate new words associations	separate pairs new group new words new meanings	seek help compre- hension monitoring adult voices jokes word games
Response to teacher		gender dispuite success	seek help complaint seek praise
Teacher input	ground rules meanings outcomes task parameters	low confidence disputes arguements learning requirements	talk to class talk to group refer to chart prasie repremand

4.5.6 *Conclusion - laying the foundation for the development of 'axial' categories*

This section has presented the variables involved in the collection of data, and provided a list of axial categories stemming from the initial coding. The following is a rough hypothetical statement derived from progress so far:

> The data show that in the process of working collaboratively, children talk together in order to explore meanings and express their moods. Through rehearsing adult 'voices' heard and revisited they test out social meanings of the experiences that they bring to the task, and attempt to understand their world or have an effect on each other's behaviour. They rework their identity through gender disputes and friendship maintenance, and work on their understanding of new concepts through a variety of communicative acts that include experiments with comprehension monitoring strategies. Throughout their collaborative talk they express their emotions through the use of their own codes (jokes and word games) as well as direct statements of boredom and agreement. Their response to text develops cyclically from high to low confidence and interest, and it is conditioned by any influences on their talk including the past experiences of language that they bring to the task.

In the next section an analysis of the inter-relationship of the axial or sub-categories will be made in order to test tentative hypothetical statements about the categories of speech acts that are used in the pupils' collaborative talk.

4.6 Phase V

4.6 Development of axial categories

This section covers the development of axial categories which emerge out of the more refined descriptive characteristics of talk influenced by different criteria such as context, text, task design, group composition and teacher input, in the light of the tentative hypothetical statement made in section 4.5.6 regarding the characteristics of collaborative talk.

In the first instance, a clarification of axial categories will lead to their descriptions and an overview of the pattern of relationship between them. These patterns will be expressed formally in new hypothetical statements.

In the second instance, the relationships between categories, will also be compared with several theoretical models from previous research.

4.6.1 *Clarification of the inductive description of 'axial' categories*

A true category reflects both contextual and theoretical descriptions and characteristics. Therefore, in studying the variations offered by the various tasks under investigation,

the following headings have been chosen on which to base a discussion of the analysis to date:

i) The role of text - differences in quality (syntax, lexico-semantic formulations)

ii) The role of various contexts, present or past - what learners bring to the task

iii) The role of the teacher's input - task set up and on-going questions or information

Examples from each task will serve as illustrations of how these separate types of influence moulded pupil conversation in a variety of ways.

In order to focus more clearly on critical incidents, illustrations will be selected using guidelines drawn from the following refinement of categories emerging from initial ethnographic analysis of pupil talk in different task situations. Please also note that they overlap reflecting the multi-dimensional nature of communicative acts:

a) *Intertextual references in word play, jokes and game*

b) *Motivational (mood) factors - (influencing interrogation of task comprehension monitoring)*

c) *Pupils working intensively with text*

d) *Reference to and integration of changes in classroom context*

e) *Response to teacher support and focus*

f) *Use of adult speech forms as part of status strategies*

g) *Gender/identity issues and social bids for status between girls and boys*

h) *Response to features of 'cognitive stretch' in talk about task and social issues*

i) *Use of other conversational features (repetition, overlaps, simultaneous different utterances, and synchronised identical sentences)*

j) *Reference to other forms of texts (visual media)*

k) *References to past/present contexts*

l) *Response to teacher input*

Examples of creative use of speech forms reflecting issues of identity, role, status, gender, contextual and textual associations were selected, using rough tables, family trees and lists indicating the overlap between categories (see Appendix 3). For instance, the following contain codes for the above in brackets where they overlap:

a) Intertextual references in word play, jokes and games

- use of jokes and word games related to identity and gender issues (low confidence)

- in relation to new words, bringing in other context reference (low confidence)
- use of adult speech forms related to identity and gender (low/high confidence)
- in relation to mood
- in relation to text
- girls and boys together

b) Motivational (mood) factors

- relating to task outcomes and requirements
- procedural talk
- collaborative/competitive stance
- relation to time
- use of jokes
- use of adult speech forms

c) Interrogation of task comprehension monitoring

- girls and boys together competing

- in relating to meaning of text

- co-operative reading and spelling in task/text interrogation

d) Pupils working intensively with text

- co-operative reading, spelling and pronunciation

- use of jokes

- competing to co-operate

- girls and boys together

- jokes relating to new words and meanings (a)

e) Reference to and integration of changes in classroom context

- composition of group, unexpected change in timetable, additional members of other classes, recording equipment, playground incidents

- references to immediate context (circumtext) related to stage in task performance/level of interest or confidence

- in relation to time

- in relation to mood

f) Response to teacher support and focus

- response to teacher input related to identity (low/high confidence)
- response to teacher input related to task/text interrogation
- response to teacher input related to time (low/high confidence)

g) Use of adult speech forms as part of status strategies (T2)

- formulaic 'O-oh' relating to mistake
- gender 'you think you're funny/your are 'it'/get your own way
- reference to mood
- reference to time
- use of dramatic intonation
- in relation to task

h) Gender/identity issues and social bids for status between girls and boys (T2)-

- gender issues that related to pupils' identity as learners (low confidence)
- use of adult speech forms as control strategies

- in relation to task 'don't want to read'/'let me read' (competitive, low/high confidence)
- in relation to new work and meanings
- use of jokes

i) Response to features of 'cognitive stretch' to talk about task and social issues (Tasks T2 and T4)

- mood
- time
- competitiveness
- jokes
- adult speech forms

j) Use of other conversational features (repetition, overlaps, simultaneous different utterances, and synchronised identical sentences)

- simultaneous speech and finishing off each other's sentences in co-operative reading and spelling (high confidence)

k) Reference to other media texts

- reference to media related to gender
- to mark feelings of high/low confidence in relation to task
- interrogating meaning of text

l) References to past/present contexts

- relating to time (low confidence/concentration)
- relating to mood (low confidence/concentration)

m) Response to teacher input

- in relation to identity
- in relation to task
- in relation to time
- use of jokes

4.6.2 *Hypothetical statements*

The grounded theory approach (Strauss and Corbin, 1990) provides for the formulation and testing of emerging hypotheses, given as statements relating to category relationships, where patterns in the data are found, in which similar talk characteristics may be identified as occurring under different conditions. In the sample under investigation, the use of word play and jokes were used in issues of identity (T5, 324-325; 341), gender (T5, 282; 223-276; T3, 53-65) and as a means of becoming familiar with new words in the text (T8, 723-729).

The statements should include descriptive content from the data in order to qualify as part of an inductive hypothesis.

An overall statement emerges that approximately describes the developmental path of children's response to text:

1. Children's response to text seems to develop through phases through the use of a variety of speech acts which reflect changes in their levels of confidence and responses to each other.

In sub dividing the description of children's collaborative response to text, the above example of the use of word play and jokes is presented thus:

2. Children's collaborative talk includes jokes, and word games that help them negotiate times of low confidence while they work on their identity as learners, address issues of gender, express their mood and explore the meanings of new words or concepts.

Statements of other categorical patterns also begin to clarify as follows:

3. Children make use of experimental comprehension monitoring strategies while referring to the text, in their attempt to identify meanings and textual features defined in the collaborative reading task.

4. Children's use of experimental comprehension monitoring strategies takes the form of co-operative spelling and reading exercises in which each completes sentences and words for the other and sometimes resorts to competitive exchanges.

5. Children's collaborative talk contains references to their present context which appeared to be influenced by their level of confidence, mood and pressure of time.

6. Children's collaborative talk contains references to their individual background in the course of addressing the text, as well as in talk apparently unrelated to the task but concerning the group's unspoken social agenda.

7. In their collaborative talk, children rework perceptions of their own identity through reference to other media, the use of dramatic emphasis, reference to other contexts and addressing gender disputes.

8. Children's collaborative talk contains rehearsals and reworkings of adult 'voices', which refer to how they express their mood (confidence level), how they address new concepts, use dramatic emphasis in order to clarify meanings, and how they attempt to regulate each other's behaviour.

9 Children's response to text is influenced by the teacher's input relating to explanations of the ground rules for collaborative talk and behaviour, defining time and behaviour parameters, and encouraging their efforts.

4.6.3 *Theoretical clarification*

In order to clarify the above statements, it is necessary to make a closer refinement of the analysis with reference to appropriate theoretical models regarding the nature of socially shared cognition. Intersubjectivity and socially shared cognition, Schegloff claims, are 'an inescapable element of any ordinary interaction of which talk is a part and this is where a good part of society's work - including the socialisation of and 'encognizing of the young' - occurs (in Resnick, Levine and Teasley, 1993, p. 167). Race's (1994) simplified model (see Fig. 3, section 4.7) depicting the components of successful learning - wanting, doing, digesting and feedback - will also be used to tease out at the end of this section some key qualities of children's response that appear to be in the evidence.

This study presents data illustrating how children use conversational skills, and communicative competencies expected of them in school. Samples of data have been

selected from the critical incidents and transcripts as being suitable for clarifying the way response to text is developed, paying specific attention to Tasks 2, 4, 6, and 8. As individual responses are rooted in the shared knowledge of the target group, it is necessary to ascertain (see Hatano and Inagaki, 1993, p. 331) to some extent the degree of knowledge that is shared, the way it is constructed, how it might be conditional on the extent of participation and different prior knowledge of the group members, and how the group selects elements of information for their collaborative task performance and interaction.

From an ethnomethodological viewpoint, these tasks present a clear focus on the dominant pedagogic style defined by Bernstein (1990) as 'invisible' (relaying relationships, processes and connections), in contrast to the 'visible' (relaying facts, skills and operations), and presenting a cultural problem for learners of working class backgrounds by presenting expectations for behaviour to which they were not accumstomed. The excerpts show how pupils engage in exploration and experimentation with the use of these conversational rules and implicit - though to some extent made explicit by the teacher- social expectations. These are further clarified by using theoretical questions taken from the fields of ethnography, sociolinguistics, conversation analysis, and linguistics. The statements noted in brackets refer to those given in section 5.6.3.

a) *Ethnographic analysis*

In what way do the contexts shape pupils' language and communication in the development of response to text?

(Statements 5, 6 and 9)

b) *Sociolinguistic analysis*

How do participants operate the rules relating to use of language in the construction of cultural reality in order to develop response to text?

(Statement 1, 2, 5, 6, 7 and 8)

c) *Conversation analysis*

How do participants operate the rules relating to opening/ending sequences, and use of comprehension monitoring strategies such as repair, in order to develop response to text?

(Statement 2, 3 & 4)

4.6.3.1 *General ethnographic (Statements 5, 6 & 9)*

Using a general ethnographic analysis initially, looking at the role of contexts in how pupils respond to text, I shall present a 'macro' framework in which the tasks are performed. This will then lead to a 'micro' analysis of discourse moves, conversation analysis and other psycholinguistic insights to clarify speech functions as practised by the participants of the target group in relation to their progress of the task. I hope to create a closer focus on the way the social purposes behind the pupils' conversation dealing with issues of identity, control, gender differentiation, form the character of

their response to text. In addition a focus on the texts themselves and the possible cultural implications that they carry may lead to a clearer picture of how pupils navigate the 'cultural clash' in this kind of classroom of mixed pedagogic styles. It may be that learners' creative use of language in the recontextualising and reforming their self identity plays a strong role in this respect.

4.6.3.2 *Macro level analysis*

The school's population were largely from working class backgrounds, with a high ownership of homes and parent participation in school based reading partnership schemes (see also section 4.2.1.1).

Bernstein (1990), and Heath (1983) suggest the possibility of a mismatch of cultural codes, where the assumptions carried by the pedagogy of the school could be misunderstood by pupils brought up without the same communicative rules and 'standards of conduct, character and manner contained in school's regulatory discourse' Bernstein, 1990, p. 79). In this study evidence of the mismatch was found to occur despite the parental involvement in the school's reading schemes.

Bernstein's analysis of two pedagogic models, the 'visible' (relaying information about facts, skills and operations) and 'invisible' (relaying information about relationships, processes and connections) informed his discussion about the way different cultural and cognitive expectations influenced school learning. The former tended to benefit 'disadvantaged' classes and the latter tended to benefit 'middle class' learners. To be poor implies to tend not to have the same concepts of space, time and symbolic

interpretations of education, as the middle class child. Heath's (1983) study of three communities included 'Maintown' in which children were brought up by parents using similar question-answer routines as those found in classroom communication, while children from Roadville and Trackton came to school with different expectations concerning, for instance, the roles of storytelling and reading (see also section 2.5.1). That they were prepared to recognise the teacher's interactive cues regarding 'reading for comprehension' and responding to questions:

> *'...such children learn not only how to take meaning from books, but also how to talk about it...[they] repeatedly practice routines which parallel those of classroom interaction.'* (Heath, 1983, p.54). They also *'developed habits of performing which enable them to run through the hierarchy of preferred knowledge about a literate source and the appropriate sequence of skills to be displayed in showing knowledge of a subject. They have developed ways of decontextualising and surrounding with explanatory prose the knowledge gained from selective attention to objects. They have learned to listen, waiting for the appropriate cue which signals it as their turn to show off this knowledge. They have learned the rules for getting certain services from parents (or teachers) in the reading interaction...'*
>
> Heath, 1983 (p.54).

However, in our analysis the majority of working class children in this sample classroom and target group were not necessarily poor, although the fathers of the boys in the target group were manual rather than managerial level workers. As interviews with the teacher suggested, these parental expectations and aspirations involved placing higher status on sport than on literary skills. Therefore the collaborative reading approaches would theoretically present difficulties for the two boys, David and Liam.

This appears to be the case, in terms of the way they use adult colloquialised language forms to raise and lower their status and process gender differences. For instance the use of 'What are you on about' (T2: 778) or 'I know something that you don't' (T2, 684), thus using a competitive stance in order to co-operate.

The classroom's 'content of instruction' (Bernstein 1990, p. 79) carries standards of co-operative activity for which discursive ground rules have been made explicit by the teacher. Edwards and Furlong (1978) detailed reports on the traditional patterns of teacher-pupil interaction (initiation-response-feedback, IRF) and Edwards and Mercer (1987) made explicit the specific cues that are used to indicate teacher expectations in the creation of common knowledge in the classroom. Heath's (1983) work also outlines in detail the skills of mainstream rules of literacy learning (see above) with which 'Maintown' pre-school children had become familiar.

In the classroom under investigation, a mixed approach was used where formal 'mainstream' methods of class discussion were used as a supportive framework for the pupils' collaborative talk:

a) to set up collaborative tasks (T2, 33-205);

b) to give on-going support and clarification (T4, 655-685; T2, 1615-1736)

c) to remind the class during the task of time limits and task requirements that teacher perceives are not being observed generally (T2, 1453, 1542-1553; T4, 872-873);

d) to hold whole class review discussion (T6, 400-522), or presentation (T2, 2410-2486)

This alternated with the more spontaneous conversational group discussion during performance of collaborative tasks. The content of children's informal talk was therefore given boundaries, so that they had opportunities to switch codes from IRF to conversational modes. In their attempt to comply with the adult rules of discourse, during conversation they exercised adult speech functions from the school's and their own cultural background in order to control each other's behaviour. Maybin (1994) describes how this rehearsal of cultural status expectations presents itself as adult 'voices' and intentions that populate children's conversation, in their attempt to bend them to suit their own intentions and meaning making activity. The pupils' dialect is evident as they experiment with colloquialisms through jokes and word play, in the face of new and challenging words or tasks. They appear to be accessing those memories that 'speak' most clearly with social purpose about their attributional stance (Edwards and Potter 1992). Challenged by new words and task difficulty, they experiment with and test adult idiomatic control phrases (T4, 135; 340; 351; 376; 393;) in order to revisit their primary cultural frames of reference and rework the issues of gender control or accountability. Who is guilty of what is a constant underlying enquiry, which Edwards and Potter (1992) claim underpins the social acquisition of cognition.

To illustrate the above principles, the following are some excerpts from the beginning of PPAR tasks showing how the target group alternate between rehearsing the new communicative codes of the classroom and returninging to their primary cultural modes:

In T4 ('The Wind in the Willows') the task difficulty is immediately apparent. There are several pages of lexically dense text, with an embodied narrator role which makes complex references to what is being said by the characters. The group signal their unease through gender differentiating conversation. Sexual innuendo between the boys

and girls sets the scene at the start of a more complex task involving writing (their weaker skill) rather than drawing (the favoured skill).

Code:

P =	Pupil
PN =	Many pupils
G =	Girl
Gn =	Girls
B =	Boy
Bn =	Boys
T =	Teacher
ST =	Support Teacher
R =	Researcher

E, N, D, and L = Children where identified by name

(Elli, Natasha, David, Liam)

are =	Emphasis
(...) =	Inaudible
(I don't) =	Indistinct
(=	Links simultaneous talk

[ ] = Researcher observations

(-) = Gap between transcripts

..... = Pause between words

- = Pause, hesitation within a word

---

179 L: (...) that's a whole page

180 D: See, half, silly old cow

181 G: Shut up, you don't know what it means

182 P: (...)

183 E: You messed it up now (...) beginning [playful

184 chatter]

185 D: You won't even explain it with us

186 E: We don't understand it either

187 L: (...) sexplained it

Later they experiment with adult political innuendo:

239 L: What's this fucking thing doing 'ere

240 E: 'Realistic'

241 D: 'Realistic' [sarcastic tone]

242 Pn: [laughing, joking]

243 L: What a gay word

244 E: Well that's you, innit

245 P: I hate that word

246 P: Er, she goes, 'spatula'

247 L: I hate that word, 'spatula'

248 D: (...) spatula (...)

249 D: It's my bloody pimple (...) John Major, he hasn't got a

250 BMW (...) his mother cut it off

251 E: Black Man's Willy

252 D: He's not black though, he's purple

253 L: OK compromise made

254 D: (..) he's got a PMW, yeah, black man's...

255 E: Purple man's willy

256 (

257 D: Purple man's willy

258 D: 'N then John Major, here's John Major

259 E: (...) purple man's willy

260 L: All that what you've just said go on the video camera

261 D: I don't give a f' .... fuck (...)

262 L: I might give nothing [tapping mike]

263 John Major picking up a microphone

This somewhat unbridled conversation drew the teacher over shortly, and she helped David to clarify what he understood to be the conversational parts of the text referred to in the task question, (T4, 295), and Liam how the work was to be shared (T4, 279). As soon as she departs, this triggers another gender dispute (interaction in which boys and girls vie for status):

330 D: You're not even discussing it, you just go on

331 E: Well you're not paying any attention to it anyway

332 D: I'm not fuckin' saying anything [grumpily]

333 G: (...)

334 E: Well you carry on then (...) You ain't

335 even bothered are you

336 D: [giggles]

337 E: All you're interested in is laughing

338 D: We're only interested in sex[giggles]

The conversation carries on between David and Elli about pinching and punching, until he swears at her and delivers a punchline.

352 D: You're always gettin' us into trouble

353 G: Only cos you get yourself into trouble

In the next series of exchanges between boys and girls, they appear to share a game about the meaning of 'explaining' and 'pathetic' which seem to link in meaning as adult terms that related to their status as children (T4, 357-361; 185-189). 'Spatula' also has a negative fascination (T4, 356-367), probably because it rhymes with 'Dracula', which Liam signals with dramatic emphasis (T4, 245-247). Later, the problem of who is making a 'silly comment' also signals their unease at the asymmetric relationship between adults and children:

376 E: David you're making a stupid comment

377 L: Yeah I'm

378 D: You're the one making the stupid blood comment you

379 stupid old cow

380 L: Your mum, no you mum's making a stupid comment

381 D: I never said that

A return to the use of 'pathetic' signals their instant anxious response to the PPAR task question 'What ideas do you already have?

390 N: What ideas do we have

391 D: None

392 P: (...)

393 G: You're pathetic

394 P: (...)

395 L: (You're a) pathetic girl

396 E: Two pathetic ideas [giggles]

397 N: I've got an idea

398 (

399 P: Silly pathetic girl

400 P: (...)

401G: Oh shut up, you're so pathetic

402 P: (...)

403 G; You think you're funny, don't you, but you're not

They continue discussing how to plan the task, but do not seem to agree (T4, 609-616) who and how well each reads, until someone starts:

625 D: Give it me, I can read twice as good as that

626 E: Go on then, you read that bit (...) first

After some giggling and a 'shut up' (T4, 633-637 the teacher approaches, having sensed their difficulty. She implies the boys are 'being silly and suggests the girls should be 'quite strong' (T4, 642). It seems that the boys feel wrongly represented, and after an explanatory argument addressed to the teacher, she asks whether they have organised the task very well (T4, 655), reminding them they need to share the task and they had a long winded way of doing it unless they split up. Thereafter, the girls sit on one table and the boys on another, and their confidence level rose a bit higher and settled.

From the above we see that it is at times at the beginning of PPAR tasks when they seem to experience acute difficulty dealing with the dominant cultural assumptions (carried through the taught process of group interaction) relating to co-operative behaviour. Here their conversation is heavily overlaid with cultural meanings, and it can be seen that their rehearsal of adult speech forms assists in their negotiation of control and in making bids for status. Thus in lowering a colleague's status they raise their own by implication.

The gender differentiation issues were the means by which they negotiated their self image in the process of also negotiating the (culturally problematic) rules of group discourse.

In T2 the tasks of job sharing are less unsettling, as the essentially procedural nature of creating a picture to interpret the text gives the pupils a medium with which they are confident. Liam is cajoled, and soon comes up with an idea, then a little later on he asks to do the writing.

245 D: We gotta draw on it. OK then (...) Liam c'm on

246 it's your go then

.....

264 G: Liam you do come up with some bright ideas

265 ((sarcastically))

.....

300 L: I'll think of what you learn from the task

301 P: (...)

302 L: You learn how to understand, you learn how to

understand

.....

384 L: Why don't you let me do something for once

385 G: Yeah Liam, go on then

They give each other advice, pass positive comments on their drawing (T2, 1753; 1765) and give and receive orders more politely (T2, 1806-1936). Their talk about

gender differentiation is more relaxed but still quite probing, for instance when they discuss the status women's roles and the boys speak derogatively about 'washing up' and 'pregnancy' (T2, 1791-1800).

4.6.4 *Response in context*

In narrowing the focus of analysis, the following features were highlighted which describe the way in which pupils expressed their responses through the mediation of group interaction.

a) Key points of tension

b) Jokes, innuendo and irony

c) Gender differentiation

4.6.4.1 *Key points of tension*

Issues of control, status, gender and self image interweave densely, therefore, and they appear to surface at points of challenge in the task performance:

a) At the start of collaborative reading tasks where planning and sharing of work was to be accomplished. A sarcastic remark is made about Liam's lack of

contributions to the planning discussion "Liam you do come up with some bright ideas then' (T2, 265), and a bit later they urge him to take part:

493 L: You gotta organise it, right

494 G: You said you'd draw

495 D: Let's draw one between us, yeah

496 L: No we gotta organise it, right

497 G: We all spoke in the presentation of the

498 Carol ['A Christmas Carol' - a previous task], you never spoke, so this time you

499 can do the speaking

500 D: No I'm not touchin' it

501 N: Ye-es [emphasising]

502 (

503 E: Come on Liam you never talk

b) Where they were required to deal with the meanings of relatively unfamiliar words relating to the text, such as 'vein' and 'snob' (T8, 723-775). In the following excerpt they are discussing what to put in the answer about the description of Duchess the pig. The girl reacts to the boy's use of a colloquialism, revealing her awareness of cultural code differences and what could be 'acceptable' or the 'right' answer.

810 B: She thinks she's the be all and end all

811 G: Wha-at(/)

812 (

813 Wha-at (?)

814 B: Be all and end all, she thinks she's it

815 G: Duchess thinks she's it [giggles]

816 B: Don't put that

They also paraphrase the story at other occasions (T8, 579; 796).

The pupils then play with the idea of putting what could be construed from the dominant communicative style as unacceptable ('stupid', 'pathetic' or 'idiot' as in an earlier response T8, 783-785), testing the boundaries of meaning for them of the Duchess's character.

819 G: Duchess thinks she's a moth

820 B: Don't put that

821 P: No

822 G: Duchess thinks she's (gay) [giggles]

823 She's gay isn't she [giggles]

824 G: Emma, Mrs Chance won't even see it, it

825 doesn't really matter

826 P: If we've got (...)

927 B: Why don't we type all our words

828 G: No-o, don't be stupid

In the excerpt where they handle a new word 'compliment' (T2, 2372-2384), the girls display their greater knowledge by putting the word into a role play, and Liam jokes to keep his status level: 'I thought it meant you're an idiot' (T2, 2388). Thus meanings of words are explored within their status framework.

Liam frequently uses word games and puns, and plays with a new word ('Wa do wa da Walla Walla' referring to 'Wa Wa Taysee' the firefly's name) and is admonished by the older girl. They both play with the adult control speech function 'That's a warning' appearing to compete for status:

431 L: Walla Walla

432 G: That's a warning [dramatic American

433 accent]

434 P: (...eel)

435 L: That's a warning Natasha

436 P: (...eeel)

437 L: That's a warning

c) Where the group had completed a period of concentration and were tired. Emily and David have a long dispute about a pen (T4, 1358-1453) in which she goads him over and again to say please, and which ends with Emily saying "'E's like my little brother every time 'e says something" (T4, 1453).

On these occasions the cultural dilemma of gender status seemed to intensify, and they are distracted from the text to work on hidden social scripts, for instance gender differentiation and control issues. In T6, a shorter time boundary presents a tension that appears to surface in Elli's prolonged sulky mood, and this time the group work persistently together to make her feel happier (T6, 240-272. In the course of this, Liam takes the lead in inventive word play, drawing on the adult disciplinary phrase 'you've got a warning' and 'yellow card' as well as finger puppetry (T6, 267) successfully to make her laugh.

d) At the end of the task when pupils are expected to review their work and their interactions. In T2 the teacher prepares them by making explicit what she expects ("I want everybody's comments...don't want 'it went well'" - T2, 2481-2492) asking David in whole class discussion for some reasons why the task went well (T2, 2483). In question/answer format, she calls for 'words that actually mean co-operation' rather than 'long words' (T2, 2501-2524), asks for suggestions until the 'right' answer of 'speaking and listening' emerged. Following this, the group's confidence level began and remained low, David is explicit in colloquial style about his feelings (T2, 2624) and others are sulking and fed up (T2, 2649). This is the most difficult part of the task, in which they have to handle the codes and rules for co-operation in writing.

4.6.4.2 *Jokes, innuendo and irony*

Liam's interests outside school, are, as are David's, as much to do with media as with sport (App 6b), and thus his communicative style is orally biased. Of the group, he is orally the more skilful, using plenty of implication as can be seen in his use of irony and innuendo (T4, 243-244; 262-263; 380; T2, 972; T6, 233). There are plenty of examples where he contributes thoughtful comments (T2, 300-306) to the group discussion, but frequently repeats himself in order to be heard (T2, 305). He is aware of being made fun of (T6, 197), however he is more than ready to make outrageous jokes (T6, 233-236, T4, 420-422) if the occasion warranted (Elli's persistent sulking). His behaviour is perceived as distracting when he talks about football, but others are ready to share a joke at his expense (T6, 154-165). The pupils appeared to use word games and jokes to address the different layers of meaning that interwove their moments of school learning from various cultural sources. Their creative manipulation of language will be analysed further in 5.6.6.4. These reflected the different sub-cultural expectations they brought to the task, and the way they wove these into their overall response.

4.6.4.3 *Gender differentiation*

Edwards and Potter's (1992) discussion of the discursive basis of memory and cognition deals with evidence of situated reasoning in talk (p. 56). They hold that the use of descriptive lists in speech serves social purposes that relate situated reasoning concerned with the negotiation of accountability and status, and the pupils' experimental use of these strategies could be found in the data.

The data specifically reveal the above characteristics of talk at those times where pupils return to their own terms of reference describing events and objects, and these lists provide cue in their negotiations of gender identity and the responsibilities they engender. In T4, for instance, the girls appear to defocus from the text after a period of concentration, to talk about bracelets (T4, 1195-1211, further elaborated by the concern of whether the girl should bring her bracelet to school: 'I don't want to 'cos my Nan gave it to me' and about crying (T4, 1281-1206). These gender specific topics indicate the cultural role of women which carries with it assumptions of responsibility for family bonds. This appears to endorse the theory pertaining to symbolic rules and implications of a 'visible' pedagogic space (Bernstein 1990) through which things and people move with specific functions and categories ('Things must be kept together', Bernstein, 1990 p. 80).

However, this framework of situated cognition that is 'more typical of working class' (p. 79), is recontextualised within the dominant 'invisible' cultural structure of the school. From this perspective, girls are less likely to be negatively constrained and are more successful competitors against boys (p. 82). Our data exemplify this particular aspect of cultural clash by presenting examples where boys react to the girls' - who are older and more confident readers - use of control phrases such as 'stupid comments' with a retaliatory 'stupid old cow' (T4, 1376-1379). The battle of insults is indicative of the cultural background they bring into their learning context, for it encodes the precise status positions expected of each gender.

For Liam, football is a medium for cultural transmission outside school as much as it is a game played at school, particularly during playtime, and sometimes with mixed teams (T4, 1253-1560). Therefore, it might seem to him to be a significant experience to feed into his response to the task. In the same way the girls use their culturally significant

experiences to renew the connections with their gender identity as they work as a pair together (T4, 1228-1235 'best friends'; T4, 1199) 'bracelet'). When the boys work together, they reframe their identity as learners with different skills of drawing and writing (T4, 893-905). Even together, Liam has his own style which David as the older of them attempts to control (T4, 927).

In T2 they use word play relaying media or sport associations which concern hero stereotypes, and use dramatic emphasis, frequently also with accents:

- 'Francisca' (T2, 1256) referring to an obscure but distinctly American media character;
- 'Striker' (T2, 785) referring to the key field player in football;
- 'I am your father' (T2, 1763) possibly from the Return of the Jedi;
- 'pink n'purple n'green n'black' (T2, 768) possibly taken from Joseph's Technicolor Dreamcoat

For the boys, these may signal their feelings connected to the aspirations that they are learning from their cultural matrix, to do with gender specific models of communicative behaviour.

Both boys' and girls' awareness of their obligations to the dominant code is reflected in the adult 'voices' found in their conversation. For example, the girls go through a period of low confidence (T4, 1678) and develop the theme of who's arguing which is labelled 'naughty stuff' (T4, 1646). This leads on to a statement of obligation 'I've got

to do netball next week' which receives the ironic reply" 'So you're going to try and throw the ball' (T4, 1661) together with competitive 'asides' (T4, 1662-1664). They frequently signal their compliance with the rules of work with 'we/I/you gotta' (e.g. T4 1967). The girls particularly encourage the less confident boys to take turns in reading, and set up a stereotypical gender polarity, evidenced in Liam's non compliant response (T6, 287). At other times, Liam reads fluently and spontaneously, particularly during the last stage of T4 2033-2037) when David is not in the group. Here the style of gender disputes and joke making is absent and analysis of non-verbal behaviour shows that the members of the group co-operate with each other to the extent of sharing their characteristic gender differentiating topics of conversation (e.g. girls football team T4, 2261-2281).

However, there are indications that individual pupils resist pressure to conform to expectations. In the group of four, with David as peer support, Liam resists the coercion of the girls who attempt to get him to take his turn reading: 'You gotta read that now Liam'....'I 'aven't' (T4, 550-551). It is Liam who signals his attention to the new codes ('invisible' pedagogy) that refer to relating skills, when he says: "Idiotic', that's not a feeling word' (T8, 85), uttered in isolation as 'thinking aloud'. Later he complains 'This isn't right, we've gotta co-operate' (T6, 143-145). He seems to display a sensitivity to the underlying tenor of interactions, as can be seen in see his attention to Elli's mood (T6, 251-272). The joke he generated began in response to the groups answer to the question 'How will you know you have been successful', which was 'The class will clap and..' (T6, 228). Here he added 'They'll need to go to the toilet' as possibly an ironic reminder that the purpose of the task was not merely for applause.

These are just a few of the indications of the complex hidden dimensions of meaning making that make the task of making superficial interpretations of utterances long past often seem inadequate. The next section will attempt to create a deeper focus on the transcripts of data.

4.6.5 *Micro level analysis*

This section will make a renewed attempt to scan the transcript material for greater detail of children's talk, using as comparative material some theoretical work from sources such as philosophy, psycholinguistics, psychology, social psychology and conversation analysis. It is not within the scope of this study to analyse in greater detail the interactions between teacher and pupil, although these are of central importance to the way they come to understand the requirements of the task and textual implicature.

The following subsections will build on the understanding of the cultural implications carried by the texts being used, and the way children manipulate discourse rules and comprehension monitoring strategies in order to express themselves creatively. There will finally be a consideration of the need for a model on which to base assumptions as to the nature of response and learning.

i) The texts and their qualities.

ii) Influence of textual quality

iii Conversation analysis of text based talk.

iv) Discourse analysis of text based talk.

v) Creative use of language in relation to text.

vi) Models of learning and response.

4.6.5.1 *The quality of the texts and their cultural implications*

The target group's use of political (T4, 418) and sexual jokes (T4, 337-338) strengthens their collective cultural status in opposition to the dominant pedagogic code that exercises a power vested in the use of texts containing more complex semantic structures and lexical density (Bernstein 1990). They face a challenging task, and the text of 'The Wind in the Willows' has an embedded moral theme dealing with the disciplining of Toad's anti-social behaviour (see Appendix 7/T4).

The hierarchical rules attached to forms of literacy convey lower status to the visual and oral modes that are dominant in their primary cultural locus. However, the members of the target group, in particular the boys, do accomplish a reframing work linking their dramatic meaning making skills to those demanded by printed text.

In order to examine more closely the relationship of the texts to the learning context, the following is an analysis using Halliday's categories of 'field, tenor and mode' (see also section 2.4.5.1):

Field:: All texts are part of a story telling context, a verbal art with themes addressing certain cultural values..

Tenor: The writers are humourists and moralists, recounting fictional episodes in the life of characters and their emotional tone or mood. In three texts the characters are personalised animals experiencing human predicaments that bring about changes in the quality of their relation to each other.

Mode: The texts comprise narrative with dialogue. As literary texts they comprise semantic structures that carry implicit cultural values. These texts also interact with oral modes of commmunication in their roles as part of the learning process.

a) 'Hiawatha's Childhood' (see Appendix 7/T2)

Subjection to older members of the family and subject to nature.

b) 'Wind in the Willows' (see Appendix 7/T4)

Human culpability treated with both severity and kindness.

c) 'The Sheep Pig' (see Appendix 7/T6)

The heroic potential of the vulnerable (childhood).

d) 'Saddlebottom' (see Appendix 7/T8)

The heroic potential of the innocent (considered 'deformed') outcast.

Two of these texts had a recontextualised life after their treatment by the pupils in the task. The Hiawatha work was displayed throughout the corridors of the school for a term, with written work and graphics by the children concerned. The Wind in the Willows started as a theatre production which the class attended before hearing it read by the teacher. Their work was used as a script for their scene in the school play.

It proves very difficult to analyse specific responses of pupils to the theme of the texts, except for the occasional paraphrasing (T4, 1078-1080, 910-915), development of personal interpretation of descriptive words (T8, 756-796), and the projection of hero/anti-hero archetypes into their interpretation of central character (T2, 749, 785, 1256). The lexico-semantic text style in 'The Wind in the Willows' presented a challenge, as evidenced by their occasional paraphrasing. The analytical focus is developed using more detailed conversation analysis in the next section.

4.6.5.2. *Conversation analysis of text-based talk*

Socially constructed tools of reasoning, suggests Resnick, Levine and Teasley (1993) even pervade private cognitive activity, and 'embody a culture's intellectual history' (p. 7). Children are learning the rules by which individuals engage in socially constructed knowledge, which enable them to monitor their on-going understanding of the meanings at large. The way adults pursue this process is complex. Clark and Brennan (in Resnick, Levine and Teasley, 1993) explicate the process of conversational 'grounding' (p. 130) which involves: self repair, repair after negative evidence of understanding, continuers of conversation (e.g. acknowledgements), invitations to complete an utterance and verbatim repetition of utterance to check if it is correct. As a

general rule, they say, these strategies change according to the medium (formal/informal mode) and the costs in terms of effort from us and from our conversational partners. Keeping the conversation in the intended direction requires skilful co-ordinated action.

In the data the pupils have been found to take plenty of opportunities to test out these conversational skills and resourcefully to address the changing task situations, at the same time as indicating their response to the different cultural codes as play. Their use of gender differentiating talk varied according to group composition, as a comparison between T2 and T4 will show.

However the differences in meaning making are far subtler than a transcript can provide, because children draw far more on the resources of non verbal language, particularly facial expressions, hand and head movements (T4, 769-774; T4, 2031-2201).

T2 - 'Hiawatha's Childhood' practical task outcome.

In this task the children's preferred medium (visual) was used in the context of reading and interpreting the text. They used innuendo to underpin the way they managed procedural issues (T2, 1384-1425) with their implied 'co-operative' standards set by the teacher. A negative evaluation of their work signalled by the ironic use of emphasis and extension in the pronunciation of 'cra-app' (T2, 1351). T2 involved sharing drawing jobs as well as referring to individual interpretations of the text, and handling the control issues to do with gender and cultural 'clash' of expectations. These complex operations were punctuated by 'its gotta be; supposed to be' (T2, 1407, 1418, 1422) to indicate references to text (T2, 1479), injunctions such as 'do/don't do that' (T2, 1477, 1402, 1428). The girl (in a dominant role) instructed David who was doing the

drawing, and he responded with implicit reference to gender issue of balance of power ('What up and down up and down' - T2, 1429) while exaggerating his colouring actions). Later, he emphasises 'I'm colouring' (T2, 1439) to justify his continued joking exaggerations that carry an implied status retrieval activity.

Later they plan who was to do what in their presentation including explanation of the way they worked and the text. The control struggle expressed through brief economical phrases, seemed an integral part of their use of metacognitive terms referring to their thinking

2215 P: We (read the poem) three or four times

2216 P: And then

2217 G: To get..the..some ideas (out)

2218 Bn: [mumbles]

2219 G; Shut up you two

2220 B; You shu' up

2221 B: Ideas

2222 G; Shut up you two

This was also in evidence between the girls:

2235 G: C'mon let's hear it (...)

2236 G; No I'm still coming up with some ideas

2237 G: "We read the poem" [reading their script]

T4 - 'The Wind in the Willows' - talk interspersed with written text.

Liam works with Elli and Natasha on the last stage of the task where they are writing up the text at the same time as talking together. Their polarised gender control patterns are not nearly so marked, apparently influenced by David's absence. As part of a collaborative endeavour to decide where a particular conversation begins and ends, Elli reads the text (T4, 2087-2088) using repetition and changed tonal emphasis for 'best' as she seeks confirmation of meaning. Liam is writing the text down as the girls decide which part of the text counts as conversation. They all point to the text at different times in order to refer to the relevant part while they signal their invitation for agreement (T4, 2127-2128):

2127 L: From there (...) Mole (...) from there (?)

2128 N: No [frustrated tone] look

2129 (

2130 L: (...)

2131 N: I have to look

2132 L: Where from ?

2133 N: No don't worry about it

2134 L: I want to worry

As they look at the text, they signal their agreement/disagreement with incomplete sentences 'No cos' (T4, 2089-2098), 'Yeah... cos' (T4, 2117), 'Yeah..but' (T4, 2149) emphasis and extended pronunciation 'tha-at' (T4, 2151), which also signal their degree of emotional engagement in interrogating the text's meaning. Although not in dispute, their conversation is still dominated by speech functions that neglect the hypothetical (Phillips, 1992)

'Wait' (8/12) operational

'Let's have' (8/13) operational

'Why did' (8/15) argumentational

'I got' (8/16) operational

'I didn't' (8/18) experiential

'No don't' (8/19) argumentational

'Yeah but' (8/14) argumentational

'OK but' (8/33) argumentational

'So' (8/28) argumentational

At the stage in the task where girls work together to discuss text in the light of their identification of speech marks, they use signals to invite response: 'That's it right (?) (T4, 1085), 'don't it' (T4, 1091) and 'Right' (T4, 1085-1089) reveals a need to check

their understanding; 'then its' (T4, 1118-1127) signals a proposition; to give rationale for proposition 'That doesn't make sense' (T4, 1065); to argue and refute a proporsition 'yeah but' (T4, 1070) is used; to make a qualified agreement 'Oh yeah ' (T4, 1159), 'Yeah I know' (T4, 1189).

At the same time, the boys work alone together, signalling their choices and agreements about which is the relevant text. 'Yeah' (T4, 917, 951); 'I'm not going to put' (T4, 934); 'Then I'm going to have to write 'Toad" (T4, 922); 'what' (T4, 949; 'Look' (T4, 960, 'here' (T4, 985); 'Do you want...No' (T4, 979-980); 'So' (T4, 894); 'Yeah so' (T4, 95).

The next paragraphs present the way these are used in relation to textual features.

Influence of textual quality

The challenges presented in the task resulted in occasional interrogation of the text's semantic structure. For instance, the girls wrestle with the adjectival phrase 'all over egg' (T4, 1051-1080) which appeared to them as nonsense (T4, 1065). Subject to repetitive utterance, their repeated rephrasing changed it from 'all over egg' to:

'Rat all over eggs' (T4, 1057, 1063, 1067)

'all over n' eggs' (T4, 1078)

"e's all over, all over an egg' (T4, 1080):

In context, their discourse goes as follows:

1055 N: Yeah, do we 'ave to start from 'ere where '"See who it is"

1056 say Mo-' so it says here 'Heavy knock sounded at the

1057 door, "Bother" said Rat, all over eggs, see what it is, see

1058 (like) what it is, Mole, like a good chap, since you're

1059 finished'". So what do we have to put for Rat. Is it Rat?

1060 Yeah, Rat (...) Rat [writes]

1061 N: So we have to write what Rat said...

1062 "When a heavy knock sounded on the door, "Bother"

1063 said the Rat all over eggs'

1084 E: [coughs]

1065 N: That doesn't make sense though, does it ...does it, 'cos it

1066 says: 'heavy knock at, at the door, "Bother" said Rat all

1067 over egg'. So we just put 'Rat all over eggs'.

1068 P: (...)

1069 E: (... work it out) what it says

1070 N: Yeah, but that says like Rat when a heavy knock at the

1071 door, like, Rat said 'heavy knock at the door, but that

1072 doesn't make sense

1073	E:	(...) Rat
1074	N	So I'd 'ave to put Rat
1075	E:	[coughs]
1076	N:	"Bother, bother" said Rat (...)
1077	E:	No?
1078	N:	So Rat's sayin' "Bother, bother, all, all over 'n eggs".
1079		Does that say "Bother and he's all over..."?
1080	E:	Es all over, all over an egg (...)
1081	N:	Yeah
1082	E:	Right...Mole, right..Mole, like, a good ((breathes in))
1083		Rat, Rat's saying (...) as well (...)
1084	N	Rat [writes]
1085	E:	That's it, right?
1086	N:	Right, well done

Natasha signals that this did not make sense to herso proposes a rephrasing (T4, 1056-1067) to which Elli agrees by repeating the phrase (T4, 1080) with encouragement from Natasha (T4, 1081). Natasha writes their answer, Elli checks and Natasha reconfirms with adult 'voice' of approval ('well done' T4, 1086) apparently directed at both their efforts.

Later Elli challenges the meaning of another complex lexico-semantic formulation 'Who's hour you should rather say' (T4, 1113) where the adverb 'rather' carries semantic implications concerning the Badger's response to Toad's (obliquely referred to by 'who') behaviour. They both repeat the phrase in a series of exchanges (T4, 1117-1138 before completing the semantic sequence and repeating 'Why Toad's hour' (T4, 1139-1151). Natasha signals her positive response 'That's actually quite good innit' (T4, 1157-1158 which launches Elli's paraphrase of that part of the characters' conversation (T4, 1159-1164).

In comparison, the boys' conversation while interrogating the text contains little reference to semantic features. Early on in their work alone, David signals his uncertainty with a face saving comment: 'this is fuckin' hard' (T4, 795). Liam's narrative skills carry him through the uncertain meanings of the text as he mutters his own interpretation of the story (T4, 879-882, 923). Led by the older yet no more confident reader, their exchanges features David's controlling response to Liam's soliloquy (T4, 927) and the directive 'You gotta find out who says it' (T4, 951). Liam then signals his uncertainty and lack of confidence repeatedly ('I don't know who says it' T4, 956, 958) and by asking David questions (T4, 979-984. Later after a combined struggle with the text, David gives the winning formula for detecting the characters' conversation: 'All you gotta do is look for the speech marks (T4, 832-833); 'You gotta do all of it until it comes to two' (T4, 999-102 - referring to the inverted commas of 'speech marks' taught previously). Competitive references to the rules of co-operation feature in the boys' talk comparing themselves with the girls (T4, 885), signalling Davids uncertainty (T4, 795), in response to the teacher's time setting (T4, 872) and in monitoring progress (T4, 874).

T4 contains the largest series of exchanges in which text is brought into the pupils' collaborative conversation, mainly it seems because the group divided into (friendship) pairs. However, it is not clear to what extent they are able to respond and build on the semantic aspects of text. Although their talk appears 'on-task' the question arises whether their talk about text is largely in terms of the procedural requirements of identifying conversation (by looking for the double inverted commas) and copying them down in writing. The most significant part of the task was the way they adapted the text for the written edition (see Appendix 7/T4).

A comparative research question emerges as a result of the above analysis of situated cognition as interrogation of text, which concerns its significance relative to situated cognition found in word games, jokes and innuendo. These may be considered as illustrative examples of Edwards' and Potter's suggestion that embedded rationality is exercised in the natural course of speakers responding to deeper layers of social purpose. However, these hidden levels of meaning are temporarily selected out - through value laden teacher instructions and negative disciplinary strategies (vis the boys 'being silly') during perceived 'on-task' behaviour. The 'off/on-task' codes of reference cue artificially devised frames of expected behaviour to facilitate specific cognitive processes of interaction with text (identification of textual features). What the data suggest is that most of the actual learning behaviour could be more to do with the 'situated' cogitive activity triggered by the procedural requirements of the task, rather than intended comprehension of text structure and content. In meeting the tension between cultural codes, the pupil's use of informal jokes, word games and innuendo appears to augment the formal expectations of task performance with their own inventive expressions of situated cognition. This calls into question the assumptions we might have as to the relative values of the children's use of 'procedural' and 'principled' talk (Edwards and Mercer, 1987).

4.6.5.3 *Discourse analysis of text-based talk*

Discourse analysis of conversational talk is complicated by interpretations from the wider cultural contexts influencing the classroom environment. Certain aspects have been covered in the consideration above of the work of Edwards and Potter (1992), Edwards and Furlong (1978) and Edwards and Mercer (1987).

In our sample, the mixed communicative styles interacted. Whole class sessions before and after collaborative tasks using IRF - features of classroom communication with restricting assumptions as to right and wrong, authority of teacher - are reflected in 'we gotta'. The pupils therefore engaged in code switching between social agenda and communicative demands of classroom, as can be seen in their use of jokes and word games (T2, 839; T4, 1649) in the middle of text based talk. The identity of participants, context of discourse, and the way they construct shared knowledge and communicative rules (for co-operation) were very closely interwoven.

Their cultural gender dispute sequences, informal joking and word games bear the features of informal conversational styles, incomplete syntax and lexical experimentation. Their understanding of the adult rules of discourse regarding turns and transitions, and variations of turn size and order, appeared to operate and become influenced by the underlying social concerns for status and gender differentiation, as well as attributional negotiation. These are all subject to experimentation by the pupils.

The teacher's input was a strong influencing factor on pupils' text talk, their understanding of the text's embedded meaning, and the rules for turn taking (sharing

each others' ideas). However, as mentioned above this study has not the capacity for a detailed analysis of her interactions with the pupils as advocated by Westgate and Hughes (1992). The resulting qualitative differences in pupil talk have been indicated, and these relate to the learning intentions of the teacher, but it is the naturalistic features of pupil-pupil talk that are a specific analytic focus here.

4.6.5.4 *Creative use of language in relation to text*

As we have seen (section 4.4.3.8), children spend a lot of time at language play, and this seems an integral part of the process of socially shared cognition. The psychological significance for children of the 'transitional' objects of play (Winnicott, 1971) relate to the rationalisation of feeling into emotion, and the development of a capacity to form and use images through aesthetic activity. This 'reframing' (Goffman, 1974) of their experiences involves the rehearsal of adult speech forms (Maybin, 1994). Frames are defined by Goffman (1974 p.21) as 'schemata of interpretation' and:

> *...definitions of a situation are bult up in accordance with principles of organization which govern events - at least social ones - and our subjective involvement in them;* (p..10)

For children, making meaning means revisiting emotional responses (and relating them to the cultural realities around them by playing through a repertoire of adult models of refined emotional expression. Goffman (1974) suggests that 'primary frames' are continually referred to in addressing new and puzzling information.

'...each primary framework allows its usr to locate, perceive, identify and label seemingly infinite number of concrete occurrences defined in its terms.'

Goffman, 1974 (p.21)

'Social frameworks...provide background understanding for events that incorporate the will, aim and controlling effort of an intelligence, a live agency, the chief one being the human being.'

Goffman, 1974 (p. 22)

However, an individual's initial verbal responses are spontaneous andinformal, subject to ambiguity and more concerned with inner states

'...the speaker often finds cause for minor reflexive frame breaks, turning to his own just finished verbal behavoiur as something in which he now directs exegetical or apologietic asides. Such self-generated, self-referential, inwardly spiralling grounds for response are necessarily somewhat cut off from the ongoing interaction, for here the actor all on his own provides at one moment the resonse to which he himself reacts at the next.

Goffman, 1974 (p.202)

This spontaneous talk is similar in form to our 'inner conversation' with which we work on ideas and responses, lacks formality and is at best an abbreviated sort of 'short hand' language which relates to self referential, associative material (p. 501). This

quality of talk is rich with inference and 'conversational brackets' which refer to the underlying affective patterns of a social agenda.

Goffman describes how individuals reframe and re-contextualise their picture of reality in response to context. Primary frames of references are to do with underlying social expectations and physical states are revisited during conversation, in particular at times of contact with the inexplicable (p. 441). In the evidence presented and quoted above, pupils face perplexing events where their 'primary framework' ('social expectations and understandings' p.22) is in conflict with those of adults with whom they need to interact (i.e. the classroom teacher). Hence their use of 'deeply ambiguous or erroneously defined events' (p. 441) that are transient, such as word play, riddles, stories with trick endings, wit implication and comedy. Information from their home background, family and interests signal their sense of vulnerability which is in need of a secure reference point. Their informal style contains characteristics such as spontaneity and the use of incomplete sentences, and these games containing innuendo and humour often address new words directly (T8, 723). Occasionally a new word from another task is used, for instance 'gay' from 'gay and irresponsible' (T4, 1924), which had provided a moment of curiosity between them and which now signalled a proposition that the present character had similar qualities . This perhaps is an example of a 'reframing' of experience within a new context.

This creative use of informal communicative modes serves to reframe new information in a way relevant to participants' negotiation of identity and status. Fry (1985) makes it clear that learners' underlying view of themselves as readers influences the way they relate to text.

During their interactions, the pupils made frequent references to their own and others' identity:

e.g. you're weird (T2, 788)

you're dopey (T4, 1474)

well that's you, innit (T244)

you're a better drawer.(T4, 900).

pathetic, idiot (T8, 784-785)

stupid (T8, 827)

I'm dumber than you (T6, 116-117)

showing off (T8, 855, 873)

making fun of me (T6, 197)

sulking (T6, 219)

I'm it the clown (T4, 2534)

Baldilocks (T5, 173)

being clever, brainy (T8, 343, 349

The evidence in collaborative talk of the pupils' very active reworking of identity, indicates that they are predisposed to find ways of attributing individual significance to the new knowledge concerned in the reading tasks. However, the creative language use involved presents a problem when dealing with models for learning.

4.6.6 *Models of learning and response*

Social psychological and other theoretical models of response consider the dynamics that operate between groups of learners or young readers and their chosen texts, or simply between any two conversationalists. They highlight in different ways how basic human motivation swings between co-operation and competition, and are based on language theory that stem from philosophy, social psychology and literary response. These need to be brought to bear in terms of the way the data describes how group interaction mediates the individual learner's response to text.

In the first instance, the philosophical theories of Habermas (1970) and Lyotard (1979) assume stances that seem opposed to each other. The former proposes an ideal explanatory model that assumes the primacy of consensus negotiation based on an implied 'ideal speech situation' (ISS - see section 2.1.5.2).

In contrast, Lyotard makes it clear that language consists of a proliferation of competitive language games to which consensus and dissention belong in their own right. They contribute to the central social concern for the legitimisation of knowledge. What is revealed in the data is that the two motivational aspects of a learner's experience -co-operation and competition - alternate in quick succession, as will soon be discussed.

Secondly, patterns of change in group behaviour have been the focus of social psychological theory (Satov and Evans, 1980), which describes the universal principles

concerning the phases through which groups progress. Tuckman's (1978) model in particular offers a clearly defined set of behavioural characteristics that describe a group's process through a period of interaction which was mediated by 'group workers', namely:

a) *'forming'* in which the question of power and leadership are raised;

b) *storming'* in which conflict and emotional resistance challenge the leadership;

c) *'norming'* in which the group cohesion develops with mutual support and common aspiration;

d) *'performing'* in which the task is carried out through successful collaborative problem solving;

e) *'ending'* in which a review of experiences and reactions to completion of group interaction occurs.

Although these sorts of models are viewed in the context of a specific type of group facilitation different to that in our study, some features of these stages were found to apply. T2 in particular portrayed clear stages of task performance using the PPAR format, in which they successfully completed a picture representing an agreed interpretation of text, having negotiated leadership issues interwoven with stereotypical gender disputes (T2, 1221). In a more naturalistic setting than those modelled above, the theoretical stages seem to be less clearly defined. However, the group's eventual achievement of confident task performance in T2 passed through many phases of leadership dispute (for example T2, 464-490). The group could also be seen to

challenge the authority of the text through recreating their own experiences in order to interpret new information (the firefly, see T2, 790-792).

Thirdly, in considering motivational factors in young learners, Rosenblatt (1968) pointed out that readers come to text with varying backgrounds and preoccupations that shape their response. She considered that recognition of this response was critical to the growth of the individual reader. O'Neil (1990) later observed that assumptions made about a text's meaning that go unsaid during formal learning contexts, marginalise readers' own cultural roots, and undermine the learners' perception of themselves as competent readers through 'subordinating their experience to the dominant cultural reading' (p. 88). Responses are modified through interaction and experience with the learning context. Goffman's description (see section 5.6.2.5) of the way primary reality views are revisited spontaneously in the generation of response to new and inexplicable information, is evident in the way social dimensions of experience propel and define cognitive growth

In order to bring the quality of spiralling or circularity into our analysis of response, a description of how the target group moved from low to high confidence levels could be made in the following way using a summary of the PPAR tasks which is modelled primarily on the task that presented the clearest descriptions of the PPAR stages (T2). This is the only one which culminated in a fully recorded presentation and review. The phases of other tasks were foreshortened in one way or another, or omitted as the teacher modified the task designs.

In the initial stages of the task, they displayed characteristics of low confidence, making jokes, engaging in gender disputes and status bids, using adult 'control voices' and

expressing their underlying social agenda through innuendo and associative comments. Their voices were generally at a higher pitch than at other stages of the task.

As the task proceeded, they reworked their own identity as learners more often, used comprehension monitoring techniques in order to interrogate the task and Text and made comments on how they felt they were performing as a group so far. This acted to raise their confidence level, and their voices became quieter. They referred to the teacher for queries, complained about each other's behaviour and tested their comprehension against her expectations. The sense of achievement grew out of their references to how much work they had done.

Near the end of the task, they were tired, and conversation became more socially focused as their concentration level dropped, and another stage of the PPAR process challenged their thinking skills: preparing for a presentation. After the presentation, the sense of achievement appeared to be strengthened by the teacher's feedback (T2, 2467).

Thus throughout the spiralling of mood changes pupils revisited times of low confidence after a period of activity, in order to test their comprehension in different ways. These phases were not in evidence in the shorter and simpler non-PPAR tasks, where spontaneous 'primary' stages of response seemed largely unrelated to the task except for the creative writing work on punctuation (Task T1). Collaborative talk during task performance appeared not to contain the overt signs of developing response. It could be as O'Neil suggests (1990, p. 86) that their primary responses are trapped by assumptions (that there is a right answer) engendered by the more formal task requirements (sheets requiring individual writing up of answers with no collaborative planning or review).

The changes in mood were very swift, and fluctuated between competitive and co-operative. Much of the social agenda is operated through a competitive communicative style that for instance differentiates gender specific behaviour. This does not necessarily mean that their conversations cannot therefore play a constructive role in the development of understanding, as the above social psychological theory of Satov and Evans (1980) suggests.

The spiral describes the development of response with some precision. Although the form presented by a learning context is relatively fixed outcomes in their prescribed form are somewhat inflexible and the intercontextual pressures on an individual inevitably polarised with various directional influences, the learner nevertheless accumulates experience by accretion and consolidation. One state of low confidence is a completely different subjective experience to another. The way changes and learning occur, is, in one sense, unstoppable. It is this recognition that lends itself to the identification of indicators of learning relating to process rather than product, and which will be addressed in section 6.4 of the final chapter.

4.6.7 *Conclusion*

In this section is one where learner readers' responses have been explored in a way which has revealed relationships between categories of talk. These patterns have been found to occur under different task conditions, and suggest that changes in children's responses to text take on certain qualities, such as the transition from low to high confidence, or from feelings of competitiveness to co-operativeness, from sulky to happy. These qualities were subject to causes that were sometimes clearly identifiable,

and which influenced behavioural changes such as from controlling to following, or from focused to associative concentration.

These qualitative changes have been further clarified through theoretical scrutiny, and are distilled as follows:

a) A variety of initial moods can constitute the starting point of response development. The individual pupil's background influenced response and how it was mediated by the group.

b) The collaborative group mediated each individual's response through talk and the generation of shared knowledge.

c) Influences on response came from the teacher's encouragement, clarification, information and discipline of individual behaviour.

d) The material context for learning and the task design influenced the quality of response

Theoretical consideration of the data supports the view that what children bring to the task is important in enabling them to exercise cognitive skills and make new information significant to their view of reality. It also provides evidence of the way pupils manipulate language in order to deal with different cultural expectations, and rehearse

adult conversational styles from both the family and school contexts in the process of responding to text.

In addition to clarifying the nature of response, this section raises the question of how appropriate the use of descriptive lists is in conveying the essentially dynamic nature of response. We have taken inductive statements of category relationships and used theoretical models to clarify the analysis of children's response to text through collaborative talk. Theoretical models have been shown in forms that are of necessity linear, being constructed of words rather than diagrams. The illustrative samples of data have been selected piecemeal from a period of time spanning seven months, and have resulted in an abbreviation of the very complex contextual processes that actually occurred in the children's learning experiences. As such it might be seen to the reader as a confusion of details rather than a dynamic process. In the next section, a final consideration will be made as to the most appropriate model for representing the process of developing response to text, and the collaborative conversational features that reflected and work upon that response.

4.7 Phase VI

4.7 Final analysis

This section discusses what the data reveal in the light of what we know about the nature of response and its development, in terms of the key social constructivist concepts defined in Chapter 2. It presents an argument about what should be the most suitable model to use in referring to the characteristics of the target group's collaborative experiences as they work on their response to text. In the light of the findings in section 5.6.2, we will draw on Race's (1994) model (see Fig. 3 below) of successful learning in comparing this study's use of verbal explanatory presentation with his diagrammatic model of overlapping circles. This model indicates the interweaving nature of learning as also do the data presented in this study with its multi-levelled interpretations. As a type of holistic model, it suggests a form of representation of the process of response in the individual learner which rrelates to a variety of spheres of interest and influence, and develops along a spiral path rather than a cyclic path, that revisits and reincorporates the interrelating dimensions of experience in increasingly complex ('rippling') ways:

The linearity of this study's theoretical models, like others challenged by Professor Phil Race (1994), could be seen as too unidirectional to fully account for the way individuals make sense of their world and engage in their highly complex multi-dimensional learning process. This section concludes the chapter on data capture by arguing for a more comprehensive future model to describe the way collaborative talk enables children to work on their response to text.

4.7.1 *The data in relation to key theoretical concepts*

Bearing in mind Bakhtin's observations (section 2.2.3) concerning the elusiveness of subtle phenomena involved in an utterance that contribute to the dialogic thought process (Bakhtin in Emerson and Holquist, 1986, p.99), this section will discuss the data in relation to the key notions of Vygotsky's 'zone of proximal development' and Bruner's concept of 'scaffolded learning'.. Because of the grounded nature of the theoretical aspect of this study, there is a certain difficulty in identifying empirical data that points directly to the occurrence of 'scaffolding' activities or describing an effective 'zone of proximal development'. It is not in the scope of this thesis to prove learning has taken place, although it can provide a thick description of contexts in which it may be possible to find the key characteristics of effective learning. The following analysis therefore presents descriptions of the way socially shared, or situated cognition is created in this sample

In order to analyse and comment on the way the data illustrate Vygotsky's notion of 'zone of proximal development' and Bruner's idea of 'scaffolding' of pupils activities concerning that 'zone', we need to recapitulate the essential principles. These concepts concern the transition for the pupil between one stage of learning and the next possible level, gained through vicarious experience, or the presentation of new knowledge by adults or peers to a pupil in a way in which s/he can reach or stretch towards, and use its meaning. It might therefore be argued that the question raised by this study is the degree to which the data illustrate a) a particular pupil's existing knowledge/learning; b) the next stage of learning appropriate for that particular pupil; c) the nature of the 'vicarious' experience and knowledge presented to that pupil; d) the context supporting that pupil's attempts to familiarise him/herself with the new knowledge/experience.

Given the limitations of the research data in relation to an overview of classroom assessment and every day learning contexts, it is highly unlikely that these precise phenomena can be described with sufficient accuracy to provide evidence of these particular pupils' 'learning' in the abstract. However, the following examples have been taken from the data in order to illustrate a loose interpretation of the key Vygotskian terms. For this purpose, and in the light of the study's focus on both collaborative talk and the reading process, it has been seen to be necessary to provide a deeper focus on those data which include substantial references to text, in other words T2, T4 and T8, in contrast to the other tasks (T1, T3, T5, T6, T7).

The support of a cultural background and resolution of tension

It could be argued that data from tasks T1, T3, T5, T6, and T7 are useful in that they provide a contrasting picture of the way pupils' talk deals with the social dimensions of their experiences, and the resolution of tensions relating to differences in gender, ability, age or background, as well as the conflicting cultural standards of speaking and listening behaviour. Tensions could also have been felt originating from boredom (T1, T3, T5) or pressure of time for task completion (T6 and T7). In these situations, 'voices' from their (heteroglossic) cultural experiences were brought to the task, for instance:

Films:	T1:	'Home Alone' (189)
	T6:	American (film) accent/role 'It sure is' (113)
	T3:	gender/sexual innuendo 'slept with' (43)

Pop Groups	T5:	Take That' (184)
Sport	T5:	'Chris Ewbank' (227)
	T6:	yellow card' discipline warning (255)
Social stereotypes	T5:	'skin 'ead' (324)
Adult standards	T7:	adult standards 'work hard' and 'work together' (73-86)

Their dialogue may also be described as illustrating the way they related dialogically to what Bakhtin referred to as the national heteroglossia. This heteroglossia contains key twin 'voices' of an authoritative and internally persuasive sort, resulting in an 'internal dialogisation' (Bakhtin, 1981, p.284) within the individual.. As the pupils rehearse and select suitable 'voices' for their own purposes of dealing with the social tensions and conflicts in the classroom, so they reconstruct the social embedding process of shared understandings, as analysed in previous sections in this chapter. This background matrix of meaning making could be seen in general as a looser interpretation of 'scaffolding' for their approach to new knowledge in the curriculum, since the matrix contains both familiar and unfamiliar linguistic formulations. The way learners resolve tensions between themselves could be viewed as a prerequisite for taking control of new knowledge. However, there is a need for more precision in the way the data describe specific use of printed and spoken language, so that it may provide a clearer picture of the interaction between transmitted cultural values (implied in the language of the text - 'vicarious' or new knowledge/experience) and the pupils' subcultural colloquialisation of what they know (implied in their use of talk to rehearse previous experience). Moving into the the 'zone of proximal development' can be can be equated with the learners' attempt to control and use new concepts within their own meaning making process. Further research may reveal more about the relationship between

learners' motivation for task performance/completion and their reference to a wide range of cultural (intertextual or intercontextual) experiences.

Support for manipulation of new words and concepts

In T2 and T4 analysis has been carried out of the different ways that children interact in order to perform specific reading tasks. In T2 the new information came in the form of the poem describing a 'firefly' its relationship to Hiawatha. The text embodied cultural meanings for experiences beyond those familiar to the pupils, and the task required them to re-present the descriptive words of the poem in the form of a picture, which they completed collaboratively. In the process, they supported each other's exploratory use of the term 'firefly' with word play and co-operative and competitive negotiation of 'procedural' knowledge, along with negotiation of social issues such as gender differentiation and self image. These interactive experiences embedded their notion of 'firefly' within a multi-levelled shared understanding, and thus could be said to have the potential to 'scaffold' their learning. Such collaborative contexts allow for the learners' negotiation and rehearsal of the discursive meanings presented by their world of multi-modal, interactive communications technology, which Kress (1997) suggests should be part of school literacy learning contexts.

In the second part of T4 where the pupils were required to identify the descriptive words in a poem and represent them in a picture, the group split into two groups of gender differentiated pairs, who also were friends, Liam and David, Elli and Natasha. The degree to which they referred to the text in order to explore and negotiate the implied meanings can only be guessed at, since on only one occasion did a girl interrogate the specific meaning of a phrase ("all over egg' T4, 1063), and other

paraphrasing of the text (T4, 1078) illustrated their lexico-semantic recreations of what they were reading. During a large part of their conversation, both pairs mostly referred to the double inverted commas of 'speech marks' (subject of a previous lesson) which guided their choice of conversational text. (T4, 999-102) Their procedural knowledge (e.g. T4, 862-866) therefore supported their reading and identifying of different parts of text, as they reread the text in order to check with each other the distinction between the character's conversation to the narrative. Their friendships provided the social grounding with which to refer to what they already knew, for example when the two boys discuss how well they work on their own together (T4, 895-905) and Natasha's encouraging response to Elli's request for confirmation (T4, 1085-1086).

In T8 the group deal with complex terms in order to write a list of words describing the Duchess' character. Together they repeat words (e.g. T8, 440-456; 461-464) use words in exploratory play as puns and jokes (e.g. 'dented' T8,126-133), and re-interpret key words (particularly 'snob' and 'vain' T8, 756-78) using their own colloquial terms of reference (T8, 756; 807). They argue about the meaning of words ('livestock' 168-169), repeat words as confirmation of pronunciation (T8, 443-444; 454-456), finish each other's phrases where the reader experiences some difficulty (T8, 233-234), speak in unison (499-502), and alternate in fairly quick succession (503-516) as they follow the text together. Many new words are tackled tentatively with mispronunciation (T8, 440; 442; 322), and for which there were no 'correct' models for them to follow. They interrogate the text (595-599) and the task (600-616), and negotiate with half completed phrases (585-588). In collaborating on the task of making a list of descriptive words, they are capable of making a proposal (625), challenging proposals justify this (619-623), a proposal (627), accepting justification (628, 630) and challenging justification (631, 638). These examples show how cognitive skills were applied to the text and task in the group's collaborative interactions, as part of the socially embedded process of constructing shared knowledge

(Mercer, 1996). In this task they seemed to check and explore their initial understanding of the story by querying with another (636, 639-647), re-reading the text (652-654) and recontextualising ('vein/vain' 725-745). Breaking through this intense period of talk came a period of intercontextual references to other parts of the timetable (gymnastics 656, 659-660, 663; and dancing, 666-667, 671) and references to identify ('idiot', 714-715). In one case a story is invented with role play (772-774) containing the 'voices' from parental roles, along with their personal perspectives, as part of exploration of meaning of 'vain'. The learners seemed to have partially understood the word beforehand, and were now testing it within the textual and personal contexts, indicative of their mutually supportive (scaffolding) involvement in a 'zone of proximal development'. Part of the colloquialisation of meanings involved arguing about the 'proper' formulation for answers ('don't put that', 818), reflecting the way the girls supported 'acceptable' cultural expressions in order to resolve the tensions of cultural conflict which arose in the classroom context. The written part of the task also gave rise to alternation between giving/asking for advice (914, 905-910, 929), cajoling (867) and contesting control (876) and offering/blocking suggestions (826-827), and offering spellings (1022-1026). Again, the potential scaffolding effect of peer collaboration for individual learning can be surmised as the children resolve the cultural tensions together.

Indications of the potential for scaffolded learning occurs in all three tasks, where the children shared the reading process, alternating and contesting turns, offering spellings and alternative pronunciations for certain words. After periods of intense talk about text, there were often times of social housekeeping. In T8 the girls talk about a necklace and who fancies who (T8, 833-865) which was met with controlling voice from David (T8, 687), indicating that both sides of the gender divide are capable of calling the other to task. Later the girls assess their efforts (T8, 1049-1053), seemingly with a sense of conscience or awareness that the pressure of time had for them brought unresolved

tensions and unsatisfactory work. These levels of attention to the development of socially shared understanding show how the pupils' complex mixture of the familiar with the unfamiliar is underpinned by procedural and social issues, which themselves are brought out as a result of the task design and organisation by the teacher. Thus both the teacher's and the pupils' interactions might therefore be seen as forming part of the 'scaffolding' for learning in this context.

4.7.2 *Describing response - a question of models*

It could be said that the children's responses spiralled from high to low levels of confidence as the task progressed and consequently the highs and lows of concentration. High confidence is displayed by the behavioural characteristics given below and which were absent during moods of low confidence:

- a consistent reference to and paraphrasing text (e.g. T4, 1898-1900; and T8, 723, 579, 595)
- the use of intertextual references (e.g. T2, 1303-1307)
- use of word games to familiarise with new information (e.g. T2, 833-841, T8, 725-741)
- finishing off each other's sentences while reading or answering PPAR questions (e.g. Task 8, 734)

Presented in this form, our understanding of developing response is constrained to the limits of lists and code chains. By contrast, the target group's response to text could be

seen as a sort of spiral of complex developing responses around the central axis representing the linearity of the PPAR systematic task routine. During the performance of the task the pupils used cognitive self monitoring skills as well as social housekeeping conversation dealing with their underlying responses. The data contains a great variety of information. However, it is very difficult to get a sense of the way children's responses actually flowed, while they made very quick references back and forth, how they expressed themselves with individuality and ingenuity while handling the text and task requirements, and how their attention and thinking oscillated throughout their switching from one focus to another.

This analysis might, therefore, be able to support the need for a circular model such as that proposed by Professor Race. We shall first return to some definitions of response.

4.7.2.1 *The model of overlapping circles or radiating ripples*

As suggested in section 5.6.6, a picture of children's response to literary text emerges from the data as the description of the way response develops from its primary stages into learned behaviour, through certain phases. This description is an indication that learners have uniquely individual ways of working with their responses in the social dimension, as cognitive tasks are performed. It involves internalisation of adult 'voices' whose social 'performance' is mimicked and experimentally recreated in new situations.

In applying Race's model of overlapping circles, or radiating ripples, the interference pattern that is produced - such as that seen in the standard scientific experiment where the effect of sound on sand creates a symmetrical circular pattern - is an indication of

what a moment feels like to the individual member of our collaborative group as s/he responds to the task's social and cognitive context. Each child needs to navigate what to the researcher appears as a series of influences. For the inner self of a learner making access to primary reality frames, these in the now may be experienced as simultaneous or symphonic. The development of response in the individual can thus be conceptualised as an initiating act of self creation, in meeting the socially shared act of generation of consciousness with what Edwards and Potter describe as an on-going, private negotiation of accountability and agency. For the participants in the target group, this is expressed as a social code switching which helps them make a transition between the lower socio-economic realities and expectations of a non-bookish family life, and the 'middle class' expectations and rules of co-operative behaviour introduced by collaborative task work.

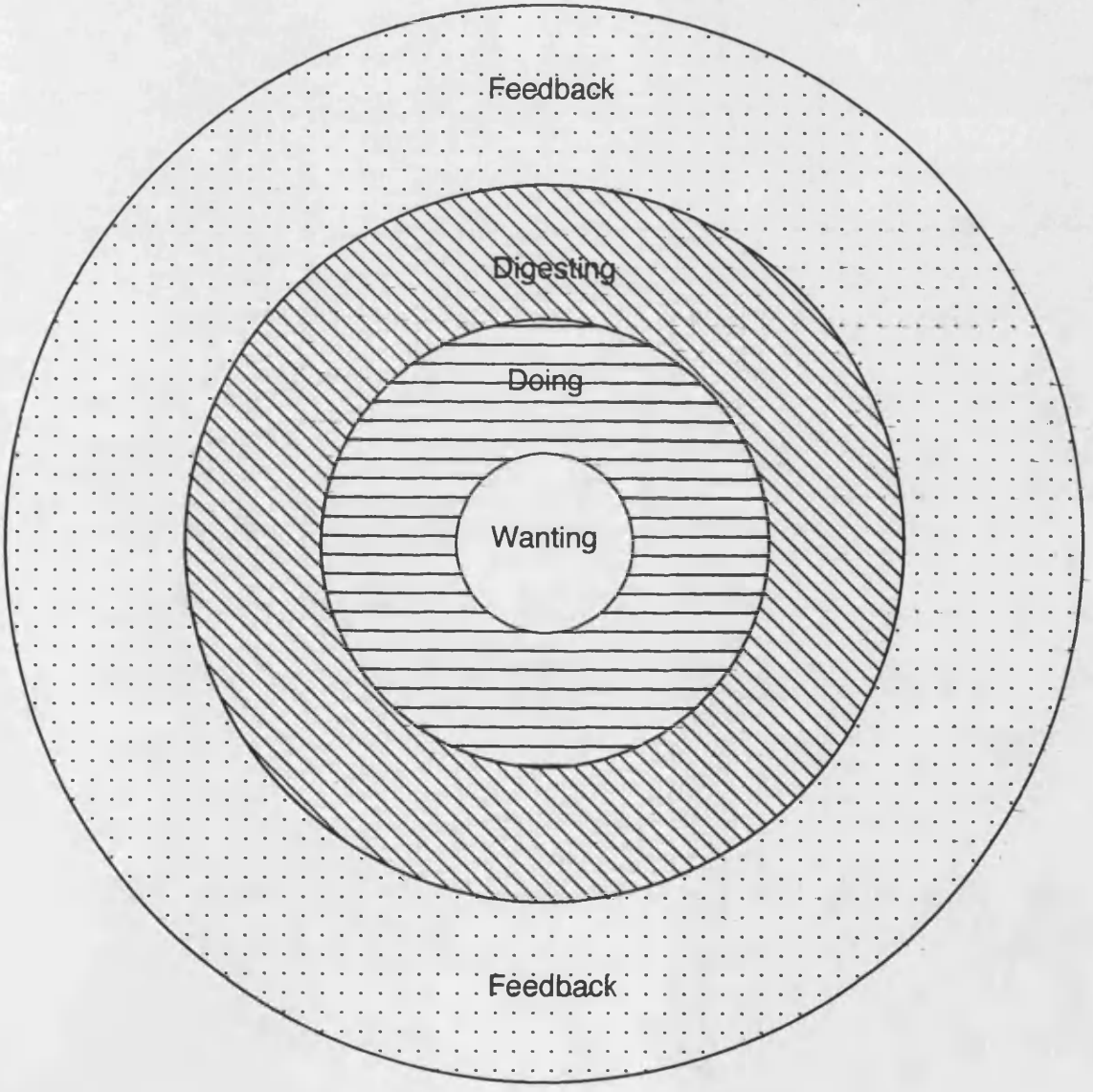
> *'The main benefit of such a model is that it removes the need to thing about learning as an unidirectional sequence. The model has about it both a simplicity and a complexity.'*
>
> Race, 1994, (p.16)

Fig. 3

Profession Race's model of learning

'The 'wanting' stage needs to pervade throughout, so that 'doing' is wanted, 'feedback' is positively sought, opportunities for 'digesting' are seized, and so on. Perhaps a more sensible model would have 'wanting' at the heart and 'feedback' coming from the outside, and 'doing' and 'digesting' occurring in a overlapping way as pictured below:. One can also imagine this as a 'spreading ripples' model, fired by the 'wanting', where the 'bounced-back' ripples from the external world constitute the 'digesting' and continue to influence the 'doing."

Race, 1994 (p.16)



From '*How real people learn*' in R. Hoey (ed) Aspects of Educational and Training Technology, Vol. xxvii, London Kogan Page, 1994.

4.7.3 *Conclusion to the data capture report*

The data provide indications that the neo-Vygotskian notions of the zone of proximal development (Vygotsky, 1962) and scaffolded learning (Bruner, 1986)- through effective scaffolding of discussion (skills demonstration and coaching) and general practical management of the zone of proximal development (group composition), task design - might be operating in the context under investigation.

Analysis has produced an illustration of the way the data relates to the key social constructivist notions of 'zone of proximal development' and 'scaffolded learning'. The data revealed that certain factors influence collaborative talk, namely

- task design;
- pupils' background in interaction with each other;
- classroom and school context;
- the teacher's role related to task organisation and pupil response

The descriptions included in this research contribute illustrations of the process of shared construction of knowledge in the classroom, which indicate that this quality of peer talk may hold a potential for scaffolding individual learning.

In relation to the key characteristics of effective learning, and the principles of the dialogic social construction of knowledge, the data has provided a description of the way in which learners practise the dialogic skills of the social construction of knowledge in the classroom. The descriptive data concerning the influences on children's collaborative talk listed above have helped to put the theoretical basis of knowledge construction and cultural regeneration into a specific context.

Task design

The socialisation of task performance through the use of a systematic collaborative reading approach led to the children adopting adult expectations of how to work well together, while still remaining true to cultural values of the home. These expectations were made explicit by the way the teacher explained the purposes of task design and laid the communicative ground rules for collaborative reading tasks. The outcomes of tasks were seen as part of the whole school approach of linking literary themes from the classroom to school performances, assemblies and visits to outside theatres. Thus shared knowledge of the literary content of texts was generated which grounded the developing response of individual participants of the target group.

The formulaic use of the term 'PPAR' symbolised for them what was expected in terms of identifying and talking about process skills and their set-up during reading tasks, and the participants responded by competing with each other in order to co-operate well. They worked through cultural clash by rehearsing adult 'voices' of control and implication, in order to create a common understanding.

Pupil background

Pupils' response to text changed from expressions of low to high confidence and were mediated by group collaborative talk, teacher input, classroom context and pupil background experience. In dealing with a spiralling response development, key patterns of response arose including references to self image of pupils as learner derived from the way they negotiate expectations from their cultural background with those of the class teacher), and these were expressed through talk reflecting adult communicative patterns. The patterns thus reflected discourse functions to do with negotiating attributive issues and gender differentiation. In expressing their response, pupils used a rich variety of conversational styles while interacting with the text, including spontaneous word games, jokes, collaborative reading and spelling, and references to interests and concerns outside the classroom rooted in their primary cultural focus.

The data appears to support the theoretical view of the learning process comprising the development of response which in turn builds the significance to the individual learner of new information, in this case from literary text. As significant experience accrues for the learner, it is incorporated into new views of reality and recreates the pupil's basic social attitudes and expectations through the creation of shared knowledge. This enables learners to modify and go beyond their initial discourse communities by internalising views of others.

Classroom and school context

The timetable, and the changing class population, along with other school events, featured in their conversation, as part of their meaning making.

Teacher's role

In relation to the teacher's role, the findings relating to the explicit appearance of socially shared cognition raise the issue of how to identify 'off task' and 'on task' learning behaviour, and what preparatory training is necessary in order to organise and monitor collaborative learning contexts. The implications for classroom learning are discussed in the next section.

CHAPTER 5

DISCUSSION and CONCLUSION

CHAPTER 5

Discussion and conclusion

5.1. Introduction - Children's talk for learning in text based tasks and its implications for learning

This thesis has addressed three key research questions, which are as follows:

1. What are the characteristics of children's talk in various collaborative group tasks related to literary text?
2. How do children develop their response to text through collaborative activities?
3. How can children's naturalistic collaborative talk be investigated?

The final chapter recapitulates the thesis in terms of these questions in three sections, which include a consideration of the implications raised by the findings in relation to classroom learning. It also includes a discussion of the study's usefulness to other researchers or practitioners in this field.

Section 6.2 *A critique of the methodology* - its strengths and weaknesses and implications for further research.

Section 6.3 *What the data presents* - the description of the social construction of knowledge and its relationship to key concepts concerning the theory of language and learning.

Section 6.4 *Implications for teachers and schooling* - addressing the question of to whom and what in the field of education this thesis may be relevant.

In the final section, 6.5, a full summary of the study and its findings will be made that will highlight its central thesis regarding the nature of collaborative talk in the development of response to text.

5.2 A critique of the methodology used

This section will make a critique of the type of classroom ethnography used and the course it took in relation to the three main research questions focusing on the way 10-11 year olds use collaborative talk to develop their response to text. It will consider what the research methodology has or has not achieved and how it might be developed or modified in similar future investigations into talk-for-learning.

The discussion will deal with the participant observer role in 6.2.2, the use of recording equipment in 6.2.3. Section 6.2.4 contains comparative comments as to the use of the inductive/deductive analysis process of grounded theory, and the study's distinctive contribution to the general understanding of classroom ethnography.

5.2.1 *The participant-observer role*

The purpose of becoming an observer who is also a participant in the teacher/learning process, was for the researcher to acquire inside knowledge of the specific classroom interaction, and to create the conditions for recording naturalistic conversation with the minimum of distortion. It enabled the researcher to blend into the pupils' context and become a meaningful contributor to it while reducing pupils' reaction to being observed by an 'outsider'. This approach can be compared with that of Furlong (1984) and Maybin (1994) in collecting data in the classroom.

Firstly, Furlong (1984) collected data through using field notes while sitting at the back of the classroom, together with recorded interviews with children. In this way, he related to participants in the context under investigation in the capacity of an 'outsider'. He does not make allowances for possible sources of distortion of his data:

a) His observer role would have conveyed assumptions in his interactions with pupils, and coloured their responses in terms of what they supposed he regarded as 'acceptable' responses.

b) The possibility that pupils' behaviour as reported in field notes might have been influenced by an observer is not accounted for.

c) His selection of observational material for field notes was also biased in favour of his own 'frame' of perception of the situation.

d) He does not provide a triangulation for his interpretations (as 'interaction sets') of what he has observed against another's perceptions of the identical activity.

Secondly, Maybin adopted the strategy of being a 'friendly outsider who did not fit in with the more familiar roles of teacher' which 'helped to keep my interactions with the children relaxed and informal' (p 134). Thus she was able to collect more explicit accounts from the children in interview. They had spent whole days with radio microphones attached to their clothing, and had forgotten or become bored with the fact that they were being taped.

This study differed from those above in being conducted over the best part of a year, specifically targeting collaborative group tasks, and dealing with a range of task designs, group composition and teacher interactions. The role of participant observer seemed of necessity to be of an ambiguous and contextualised nature. The study demonstrates how certain precautions were made in order to preserve the naturalistic quality of talk-for-learning. A generous preparation time for the participant role enabled the researcher to establish a reasonably integral identity in the class at the start of a new academic year. In this way, the taking of field notes was largely taken for granted after

a length of time, and the introduction of recording equipment was made 'target friendly' by allowing pupils to record themselves. Also, interviews with the target group were not attempted until after all the video and audio recordings were made.

However, there were certain difficulties to do with the teacher's assumptions about the research process, which meant that the role interfered with the running of the classroom. The teacher confessed later that she had not reconstituted the groups as soon as she might have, had there not been a research focus on the original participants. She also felt she should not interfere with their progress for the same reason, although it had been emphasised that the sample needed to be treated in as natural a way as possible according to the normal organisation of collaborative tasks. This meant that in her view the pupils 'missed out' on certain teacher attention, and Liam, the 'distracting' member of the group, held their performance back.

Clarifying the role of participant observer is always an uncertain task, and the ethnographic style of collection was not clear cut to either the researcher or teachers involved in an investigative context of this type. The use of a diary was essential in enabling the researcher to transcend the cultural ambiguities of fulfilling a supportive teaching as well as observing children and operating equipment. The main thing to be learned is that it is important to make sure that the use of detailed diary entries inform regular negotiations with the teacher on the subject of timetabling of tasks and feedback of data. These need to be planned sensitively and economically to fit in with the demands on the teacher's time and energy.

The nature of grounded theory entails the use of many types of documents and intermediate plans and devices for guiding the data capture process. The elaboration of

diary notes can include notes, diagrams and rough drafting for use in analysis. This means that there is often no clear separation between diary notes and on-going analysis. Clear referencing is essential of all rough notes and props for inductive analysis, for the later written report.

5.2.2 *Use of recording equipment*

Preparation is an unpredictable operation, given the timetable and the need to test-run the machine with the appropriate collaborative learning context. In our study, the collaborative group sessions were few and far between, and their timing was often flexible according to relatively ad hoc school events, such as play rehearsal. As the rehearsal lasted longer than anticipated, the children started the timetabled PPAR task. (T6) tired and unprepared for the concentration required. However, what was captured was a selection of exchanges between members of the group that dealt creatively with their low energy.

For this type of collection, the use of a very high quality video microphone is recommended, in order to capture precise utterances. For the majority of recordings, the built-in video microphone was substituted by a flat mike extension. This was not the case for T2 where only an ordinary tape recorder was used. Both types of microphone were used for safety, which fortuitously were available on the occasion that the group split into two during part of T4. This meant that the visual and audio recordings were not synchronised, and direct transcription of them both was not possible. However, a general impression could be gained of pupils' expressions and body language, to correlate with interpretations of critical incidents.

The question of how much transcription should be done was complicated by the poor co-ordination of video and audio recording. In the end, eight tasks were recorded, two of which provided video evidence of body language. Out of the whole body of transcription, relatively few excerpts were used in the final analysis, the major part being instrumental in the formulation of general comparative descriptions.

Weighing up the relative benefits of keeping the group in as natural a context as possible within the classroom, the evidence has been sufficient to create an illustration of various sort of informal language use by the pupils. However, the position of the camera did mean that accuracy was lost, compared to other work on collaborative talk (for instance in the SLANT project reported by Mercer, 1995). In the research done by Mercer on small groups working with computer generated text, the camera could be set on one computer and the group relatively isolated from the rest of the classroom.

5.2.3 *Implications for classroom ethnography*

It is appropriate here to compare and contrast this study's distinctive methodological features and their contribution to the developing understanding of classroom ethnography.

Classroom ethnography consists of the creation of specifically designed programmes for each investigation undertaken. Although each case stands on its own merits, it is possible to compare different programmes in terms of their relative contributions to our general understanding of classroom communication, and the composite picture provided

by each researcher in the field. In this case, certain differences between it and other major investigations make its contribution distinct and unique.

Briefly, this study's main features are as follows:

* it aims to describe pupil talk for learning rather than to prove that learning took place;

* it aims to describe as much of the classroom's contextual influences on pupil talk;

* it uses an inductive style of data capture which avoids the use of predetermined criteria for 'on-task' peer talk, and uses open categories that develop through data specific description;

* its uses a participant-observer role to enable multilevelled data capture, and triangulatory strategies of cross reference and feedback;

* there is a focus on a range of literary text tasks for comparative analysis of influences on response;

* there is a focus on systematic collaborative task requirements;

* there is a focus of analysis on pupils' informal collaborative conversational discourse that occurred outside the teacher's or researcher's presence;

* there is a consideration of peer collaborative response to text as situated cognition, in order to take account of and depict the nature of what pupils bring to the task from their background experiences.

No other research has put together all these ingredients of 'thick description' to describe pupils' collaborative response to text. However, one or two influenced the design of the study quite significantly, and in order to highlight similarities and differences, the work of Mercer (1995), Maybin, (1994), Ball, (1984), Hammersley (1984a, 1984b) and Barnes and Todd, (1977) are summarised below.

Barnes and Todd (1977) contributed the major initial research into pupil talk, which has been quoted extensively in succeeding works. Their description of the interweaving of the social and cognitive functions of collaborative talk included literary text-based tasks. The predetermined criteria for 'on-task' behaviour seemed to guide the selection of passages for analysis, and the tasks were carefully set up outside the influence of the classroom. However, the control of the recording equipment was given to the pupils, and they performed their discussions without the interference of teachers. Although an important breakthrough, the full contextuality of talk was in my view inadequately depicted, and the inclusion of pupil background in the analysis of talk categories was not in evidence.

Mercer and Maybin conducted different yet complementary investigations into pupil-pupil talk, and contributed substantial theoretical frameworks which provided a useful initial underpinning for this study. Mercer's (1995) study (the SLANT project: Spoken Language and New Technology) looked at collaborative talk between pupils centred round computer generated text, in an action-research partnership with teachers. Specific sessions were recorded of children working in 'sets of related sessions' in which all children were seen to be 'well on-task in that they are dealing enthusiastically with legitimate aspects of the work they have been set by their teacher' (Mercer, 1995, p. 99). Assuming given criteria for identifying 'on-task' talk, the study considered whether the children disagreed, asked each other questions, shared knowledge which was relevant to the task, had a common understanding of what the task was about and how well their discussion embodied the kind of 'ground rules' for reasoning and problem solving that are important for educational success' (p. 99). The computer texts used contained mathematical and historical content, and therefore practically oriented to problem solving in ways that are different to the texts in the present study. In his analysis, Mercer uses three types of focus: linguistic, psychological and cultural. His conclusions centred round the categories of peer talk - 'exploratory', 'disputational' and 'cumulative', thus reinforcing predetermined criteria of 'on-task' talk. The teacher's role was also taken into consideration in its contribution to the careful explication and rehearsal of the ground rules of the tasks, which enhanced the incidence of 'exploratory' talk modes.

Maybin (1994) attempted to capture naturalistic peer talk, using minimal researcher presence and radio-microphones. Thus she described dialogue uninterrupted by adults that occurred outside task contexts. Her concluding descriptions are very similar to those of this study (see section 6.3.2).

While both Mercer's and Maybin's researcher presence seemed to be minimal, in the present study the participant observer role made a central contribution to the way data was recorded in as undistorted a way as possible. It took procedural models from each in two respects: a) in the use of video by the pupils' and the invisibility of the equipment through its stationary position; and b) the pupils' control of the recording equipment to the extent that they talked uninhibitedly together for long periods of time. It also attempted to form a coherent picture of the way both pupil-pupil text text-focused talk, and naturalistic conversation interwove. The ambiguity of the researcher-teacher participant observer role was intended to allow children time to normalise a stranger's presence, and become familiar with the recording equipment. It transpired that this was largely ignored.

Leal's (1992) study of literary peer group discussion also made interesting claims:

> *'...the acquisition of knowledge is not only found in the personal construction of meaning from a text but also in the context of social interactions with peers.'*
>
> Leal, 1992 (p. 115)

However, it too was procedurally quite different to our study, and revealed few of the features of 'thick description' listed above. It involved controlled groups of six pupils reading with the teacher-researcher and those pupils being left from time to time during the reading session to discuss the text together without interruption.

Other researchers provide models of ethnographic procedure, from whose work this study's working prototype of the participant observer role was taken. Ball (1984) and Hammersley (1984) in particular give useful frank insights, as well as those of other case study researchers published in an autobiographical style. The collective tone of these reflexive comments on sampling, access, fieldwork, analysis and publishing, can be summarised in a simple description: classroom ethnography is a voyage of discovery and negotiation. Hammersley was guided by Glaser's and Strauss' (1967) qualitative model and noted how much his research plan eventually deviated from theirs, leading him to emphasise the rigor of systematically testing and developing theories. Ball, left to his own devices, set up his own models of field work practice:

> *'My methods were devised to respond to the specific demands and contours of the various situations under study - classrooms, staffroom, playground and so on - and in a similar way my research relationships evolved to take account of the complexities of a hierarchical institutional setting....As Rock (1979) asserts, 'fieldwork is accomplished chiefly in action, it cannot be mastered by speculation'.'*
>
> Ball, 1984 (p. 71)

This sensitivity and commitment to *'becoming embedded in the perspectives of those who inhabit the socio-cultural world that is to be described and analysed"* (Ball, 1984, p. 72) and to sharing, *'in a direct, immediate and non-presumptive sense the phenomenal givens of these actors in order to construct an account of their cultural setting'* (p. 72), became of paramount importance in my own role interpretation. Ball also submitted draft chapters of his findings to the teachers concerned, arranged for a meeting to consider their responses, which raised issues of anonymity and whether the

purpose of his eventual published work was to describe school life or to provide evidence to prove certain (evaluated) outcomes.

The particular design of data capture enabled a form of triangulation to operate through teacher response, and an ongoing cross referencing of the data's thick description. Throughout the inductive process of grounding theory an integral empirical and documentary account was formed, which provided a matrix out of which context-oriented descriptions and categories could be drawn. The inductive process supported the hypothetical work of the study on testing the theory of social constructivism and the socially embedded nature of learning.

5.2.3.1 *Addressing theoretical issues in educational research*

This study contributes to theoretical explanatory issues concerning the nature of talk and learning, and addresses problems in educational research that have come to be recognised, as Hammersley (1986b) points out, due to the polarisation of micro and macro level of analysis:

> *'...the validity of any theory or explanation synthesising macro and micro levels is dependent on the validity of the theories at each level. The problem in the sociology of education..... is that well-established theories of any kind are few and far between.'*
>
> Hammersley, 1986b (p. 181)

Hargreaves suggests that the more case studies are created in this field, the more theoretical development can progress the linking of the micro- and macro level factors that influence talk between teachers and pupils, and pupils themselves:

> *'The growth of linked micro studies could be one of the more significant future developments in the sociology of education, not only for micro-macro integration as an interesting if esoteric theoretical project, but also for the much needed attempt to understand the schooling process in the context of policy changes, economic pressures and so on, and not in isolation from them.'*
>
> Hargreaves, 1986a (p. 172)

He calls for research on the interlinking contexts of school and society, from staffrooms to county education departments or unions, which all contribute to the influences in classrooms. He concludes:

> *'If linked empirical studies can sharpen our procedures and heighten our awareness on all these fronts, then they are to be recommended strongly..'*
>
> Hargreaves, 1986a (p. 172)'

Without sufficient detailed empirical data, the context-specific characteristics of talk and learning may be overlooked. Yet to ignore the wider sociological issues of a pupil's, and even the school's background is to risk making assumptions as to the true nature of learning.

5.2.3.2 *Possible improvements to research methodology*

Improvement for future classroom ethnomethology of this type are implied in this study and concern several aspects of its design:

* the technological rigour in data collection,
* the denseness of comparative data
* the role of the participant observer;
* cross referencing and feedback of data with participants;

Technological rigour

Strictly speaking, a longer period of time would be required in order to capture auditory clarity and visual simultaneity. As it turned out, few samples of material matched the audio with the video components. Also the obscuring of pupil behaviour due to the position of the camera meant that body behaviour could not be recorded. A full description of the non-verbal communicative activities of the group was not possible, although Mercer's (1995) work with SLANT demonstrates that under certain conditions and with smaller groups this is possible.

Greater density and comparativity of data

The teacher's comments were limited to her own timetable and pressure of responsibilities. These are important variables in the feedback from comparative task design and analysis. The possibility of action-research collaboration with the teacher is indicated by SLANT.

The field of collaborative discussion is largely untapped, and new approaches are being practised, stimulated through Dillon's (1994) and Lipman's (1988) work. This indicates a broader test field of systematic discussion methods, with possible comparison with naturalistic conversation of pupils in various other tasks, as well as with the present study's data and findings. It is also indicated that a larger mix of media texts in the tasks could stimulate intercontextual references and the use of more details from pupil background experiences in collaborative talk.

The participant observer role

The advantages of playing a distinctly non-teacher researcher role, as demonstrated by Maybin (1994), is also a significant point to consider. However, her more detached role was complemented by the use of radio microphones, which represent considerably expensive and complex technologies.

In essence, the improvements that could be made in future stem largely from the need to accumulate thicker description of children's talk, and to cross reference and compare more rigorously many sources of data collection across several studies and a variety of collaborative learning contexts.

5.2.3.3 *Addressing questions of learning effectiveness and assessment.*

The methodological issues raised here address Maybin's (1994) challenge regarding our assumptions about how children make meaning by engaging with what they bring to the task from their social context The discussion used in this study has raised the question of what might be social indicators of learning, and how they are identified through observation of children's collaborative learning behaviour. The naturalistic characteristics of some aspects of classroom talk may go largely disregarded by both teachers and investigators as being relevant to the study of talk for learning. To address this balance, the data here presents an unusual picture of children's informal talk during collaborative reading tasks, that is rich and intercontextual, spontaneous and thickly populated with internalised strategies of socially embedded cognition. However, the picture is only a small part of what actually occurred, and is in need of collaborative research endeavour in order to clarify its detail through deeper common understanding. It has been difficult to establish a thorough comparative study of ethnomethodology used in similar studies of classroom interaction, as adequate details of this sort are rarely given in the publication space provided Despite this paucity of accounts of qualitative research procedures, I have highlighted the distinct characteristics of data capture and analysis that take into account the contextualised role of researcher and researched, in order to provide a view of the way children work on their social agenda as an integral part of task performance.

The implication made here is that in order to determine the effectiveness of collaborative learning, and specifically that of the discursive processes involved in collaborative reading tasks, criteria for learning assessment are needed that lie outside the normally perceived patterns of teacher-pupil classroom interaction. However, in order to find and document these criteria and make them available for assessment, certain procedures are

necessary that would radically change the nature of the classroom teacher's role. This is because the observation, recording and analysis of pupils' speaking and listening skills are not at all easy to accomplish in the run of normal daily activities of the classroom. If, in the light of constructivist theory and the evidence presented here and by other studies of the way children talk to learn, it is recognised that attitudes must change towards the way teachers and pupils construct meaning together, then fundamental decisions will need to be addressed as to how, when and who provides the relevant assessment material.

A greater body of qualitative, empirical data, to be gathered through the use of rigorous inductive/deductive capture strategies, is needed before a compelling argument may be presented that propels a viable and deep seated change in assumptions towards classroom learning.

5.3. What the data presents

The previous section brought into focus the procedural issues confronting the capture of adequate data for a rigorous investigation of talk for learning. It is on the quality and nature of data that the future concerns of research must rest, if it is to assist in the reassessment of some assumptions about classroom learning. This recognition provides a starting point for a consideration of what are adequate criteria for the way pupils together successfully construct socially embedded meaning, together with implications for classroom practice. In this section the key features of the data are presented together with a consideration of the findings in relation to theory and analysis.

This section will review the following aspects of data analysis and the findings presented by the study:

* The key findings of the study

* The theoretical setting in which the data was collected and analysed in relation to:

  - the cognitive factors in the reading process;
  - the socio-psychological factors involved
  - the definitions of collaborative talk in the development of response to text.

5.3.1.. *Key findings of the study*

By the time data capture had developed into Phase V, features of pupil talk had been listed and clarified (5.6.1.2) as describing their developing response to text:

a) Intertextual references in word play, jokes and games.

b) *Motivational (mood) factors - (influencing interrogation of task comprehension monitoring).*

c) *Pupils working intensively with text.*

d) *Reference to and integration of changes in classroom context.*

e) *Response to teacher support and focus.*

f) *Use of adult speech forms as part of status strategies.*

g) *Gender/identity issues and social bids for status between girls and boys.*

h) *Response to features of 'cognitive stretch' in talk about task and social issues.*

i) *Use of other conversational features (repetition, overlaps, simultaneous different utterances, and synchronised identical sentences).*

j) *Reference to other forms of texts (visual media).*

k) *References to past/present contexts.*

l) *Response to teacher input.*

These in turn led to the formulation of hypothetical statements 5.6.3 which were reflected in the stated conclusions of Phases V (4.6.7) and VI (4.7.4).

In essence, it could be seen that there are various influences on pupil talk, vis:

a) A variety of initial moods can constitute the starting point of response development. The individual pupil's background influenced response and how it is mediated by the group.

b) The collaborative group mediated each individual's response through talk and the generation of shared knowledge.

c) Influences on response came from the teacher's encouragement, clarification, information and discipline of individual behaviour.

d) The material context for learning and the task design influenced the quality of response

This led to qualitative changes which included the execution of jokes, word play, innuendo and irony referring to adult language modes.

This description is of collaborative talk between members of a small group within a class of 36, all of whom worked in similar small groups together in the classroom. Their talk was recorded as they performed a reading task that was set out in a systematic way that conscripted their use of 'process focused' talk through the use of standard questions regarding the purpose, planning and reviewing of the task. Through the various phases of the task, the children responded to both the text and context, bringing in their own experiences in order to build their individual understanding of new terms and concepts.

Their interactions comprised several features which are inextricable from each other as they occurred at the time of recording: It showed that the children's communicative acts engaged in the following:

* use of a mixture of competitive and co-operative stances;

* the creative use of language in word play, jokes, innuendo and irony;

* the expression of fluctuating levels of confidence;

* the expression of responses to status issues stimulated by differences in gender, age, learning and background;

* the rehearsing adult speech forms along with their implications of social control.

5.3.2. *The data and theory*

As a result of a considerable amount of analysis of 8 separate collaborative reading tasks, descriptions were arrived at showing how socially shared cognition was carried out in a primary classroom (see chapter 4, section 4.6.2). It bears similarity to work

done on the informal conversation of children at school by Maybin (1994), Sola and Bennett (1994), Dyson (1994) and Mercer (1996).

Sola's and Bennett's (1994) description of children's 'sub rosa' discourse [discrete, known only amongst members of a specific sub-cultural group]:

> *"...above this rich, multilayered, and shifting stream of sub-rosa discourse, teachers conducted their own models of classroom interaction"*
>
> Solar and Bennett, 1994 (p. 123);

Dyson's (1994) discovery of the collaborative achievements of children's talk that go beyond the definitions of collaborative talk presented, for instance, by Mercer (1995) ('exploratory', 'cumulative', and 'disputational'):

> *"The most elaborate verbal stories and the most flexible manipulation of narrative time and space occurred, not in the text themselves, but in the children's talk."*
>
> Mercer, 1996 (p. 219);

Also Maybin's (1994) findings in children's informal talk, that meanings *'are collaboratively and interactionally constructed between people.'*:

"Children complete each other's utterances, repeat something another child had just said, echo the voice of the teacher or of a text they have been reading, and frequently use reported speech in relating incidents or anecdotes."

Maybin, 1994 (p. 147)

She also concludes that:

* that children negotiate and contest ways of engaging with a text;
* the social and cognitive aspects of talk are closely integrated and utterances are multi-functional;
* meanings that are jointly constructed are provisional and frequently contested;
* utterances are frequently ambiguous;
* language choices bring with them particular values and positions, so that individuals are inducted into cultural practices;
* children construct personhood and build up the contextual layers in their talk through the reporting and taking on of other people's voices.

This suggests that categorising collaborative talk is not at all a simple matter, and that language found in these contexts include personalised interpretative features revealing the socially discursive basis of cognition.

Research has found (Sola and Bennett, 1994; Maybin, 1994); Dyson, 1994; Mercer, 1996) that informal or what Bakhtin (1986) called 'internally persuasive' talk is part of the way children learn to learn and contributes to the creation of socially shared knowledge. This study has recorded and described the way this type of talk is used by children collaboratively to develop their response to text.

In discussing the findings in the light of theoretical (neo-Vygotskian) models of collaborative talk and conversation analysis, it was found that a wide variety of styles had been used by the pupils. That they were grasping the rules of discourse in their conversation was attested by categories of talk-for-learning found in previous research in the fields of discourse analysis, conversation analysis, ethnography and discursive psychology. From this theoretical matrix it could be determined that these children were intent on rehearsing adult 'voices' from social frameworks of both the school and their families. These two sets of social expectations embodied different implications in terms of behavioural standards, and this presented them with some tension. On the one hand, some parental expectations held that they should primarily become good at other skills such as sport, whereas those expectations conveyed by their teachers were to do with literacy skills such as reading and writing. In order to cope with the consequent 'cultural clash', it was found that they used language creatively, such as engaging in word play, puns, jokes and irony. Because in so doing the pupils manipulate many semantic levels, the strategies might be seen as a good example of situated cognition. Similar examples of this 'struggle for voice' are given by Sola and Bennett (1994) who concluded:

> *"The students in these classrooms used written texts and spoken language to carry relationships in varied, complex and subtle ways. The discourses they*

constructed were 'channelled', though not totally determined, by the 'social structure and values' of their cultural milieu. They began, as everyone must, with the discourse that surrounded them, discourses 'over-populated with the intentions of others'. They sometimes managed, as we have seen, to make these discourses submit to their own intentions, and in doing so created a voice that was neither wholly of the school nor of the community, but a bricolage of their own creation that met particular needs, in specific situations."

Sola and Bennett, 1994 (p. 134)

Thus their response to text can be seen as the pupils' own creation rather than a direct imitation of the 'right' answer, although elements of what they felt was expected of them could be found in what they said.

5.3.2.1 *Cognitive factors in the reading process*

Reading, states Smith (1988), involves a constant movement to and from different parts of the text, as the engrossed reader predicts and anticipates meanings with retrospection, and develops a relationship between the author's encoded message and personal experiences. The tradition of research into reader response (Iser, 1978; Tompkins, 1980) develops a psychoanalytical model in which the reader projects unconscious material into the story in order to 'see' or relate more consciously to him/herself. Iser says of the role of vicarious experience:

"In the act of reading, having to think something that we have not yet experienced does not mean only being in a position to conceive or even

understand it, it also means that such acts of conception are possible and successful to the degree that they lead to something being formulated in us...our formulating faculty for deciphering those thoughts is brought into play - a faculty which in the act of deciphering, also formulates itself...The production of meaning of literary texts...does not merely entail this discovery of the unformulated, which can then be taken over by the active imagination of the reader: it also entails the possibility that we may formulate ourselves and so discover what had previously seemed to elude our consciousness."

Iser, 1978, p. 68)

Iser (1978) sees the reading process as a movement from anticipation to retrospection. Holland's (1968) view also is of the reader adapting to and interpreting the text. However this may be, it is difficult to consider such insights as indicators of learning for beginner readers unless the socially embedded nature of cognition is taken into account and a more detailed picture of how response develops within classroom reading contexts. For the readers in the target group, the act of reading came within classroom tasks which required them to interrogate the text, and to work together on developing response and meaning. In the process of developing shared understanding, they were influenced by the wider social purposes associated with reading and reworked their identify and accountability as part of the process of resolving cultural tensions.

5.3.2.2 *Socio-psychological factors in collaborative reading*

This sub-section will discuss the collaborative way response develops, and takes on certain characteristics relating to:

* task design;
* pupil interpretation of task and text;
* pupil engagement with underlying moods;
* the role of pupil background;
* the use by pupils of socially situated exploratory talk.

The young reader's response to text is complex, and is more accurately represented by a non-linear model of learning such as that presented by O'Neil (1990). In it the inclusive and integral nature of each phase of learning, or response, is symbolised by a simple circular diagram.

On the surface the act of reading looks like a linear activity of decoding black dots, but this belies the invisible activity of the individual's emotional and cognitive engagement with narrative. Iser (1978) describes this as an oscillation between the many different viewpoints presented by the author to an 'implied reader' or community of readers. In an article in the Times Educational Supplement of 29/8/91, Smith shares his view that as learning is 'continuous, spontaneous and effortless' we learn to read more by the company we keep than by instruction

"The simple act of reading to a child puts him or her in the company of people who read, shows what can be done with reading and most important, it puts the child in the company of authors, who take care of the actual teaching of reading."

Smith, 1991, (p. 18).

This 'literacy club' is built on assumptions and expectations as to the purposes of reading, and children are enlisted by those who read to them and the authors themselves. For Bleitch (1978), Fish (1980), Michaelis and Collins (1984) and Culler (1975), the notion of a community of interpreters plays a crucial role (in Tompkins, 1980). Lipman (1991) also has a notion of 'community of enquiry, well articulated in terms of the use of open questioning in systematic classroom discussion.

This study has looked closely at the dynamics of the 'interpretative community' and the way pupils' self identity and background experiences were brought into the creation of shared knowledge and response. This cyclical or spiralling process of response was mediated for the individual by the interactive context of the collaborative reading task, revealing the following characteristics:

Task design:

The pupils were required to discuss and plan the task, write down their ideas, and reflect on the course of their performance. This was discussed between the teacher and whole class, with on-going reminders, and the requirements for co-operative behaviour were directly addressed by the pupils while performing the task.

Interpretation of task and text:

Their interactions were interspersed with spontaneous conversational styles that not only fulfilled the underlying social agenda, but also provided a source of motivation and interpretation of new concepts.

Engaging with underlying moods:

Their expressed moods returned time and again to states of high or low confidence, or expressions of pleasure or displeasure with each other, in a cyclic way. Their behaviour revealed a mixture of co-operation and competitiveness at the same time as addressing tensions relating to differences in gender, ability, age and background, as well as cultural conflicts between subcultural and school standards of behaviour (for speaking and listening). These responses were developed through the negotiation of their understanding of each other's intentions, which they monitored using conversation tools. Through their use of comprehension monitoring strategies, responses became modified, and reconstructed in the course of developing shared understanding of the task.

Issues of gender were predominant throughout the tasks, and these appeared to be influenced by pair grouping and the tensions presented by the task requirements. There has not been sufficient space to investigate the question of gender further.

The role of individual background:

In the specific group under investigation, parental expectations were at odds with those of the school literacy programme, yet the pupils attempted to make sense of both social scripts in the process of developing their response to text. It could be argued that these

circumstances provided young learners with a specific communicative challenge in which switching between two sorts of social expectations or codes (as in Bernstein's (1990) visible and invisible codes) during the course of text based tasks. In meeting the tension they developed communicative strategies such as word play and innuendo in order to work on unspoken social meanings.

The use of socially situated exploratory talk:

Exploratory talk styles in this instance manifested the characteristics of tentative and incomplete sentence formation that were discussion in Chapter 2 as being similar to Vygotsky's description of 'inner speech'. When these features also contain content from 'formal' language forms of the classroom and text, the result is an optimal use of a rich communicative mixture.

Thus it can be seen from the above that the data contained examples of the way individual learners handled the text in conjunction or alternating with socially encoded talk. They developed responses to the social expectations originating both from what they brought to the task, and from the school context itself. In this way they helped interactionally to co-construct the interpretative community of the classroom.

5.3.2.3 *The relationship of the data to key Vygotskian notions of learning*

Implied in the above discussions are the questions concerning Vygotsky's 'zone of proximal development' and Bruner's notion of 'scaffolded learning', and whether descriptions could be derived from the data that illustrate the occurrence of these key preconditions for learning. It could be said that in this specific systematic collaborative

reading context the pupils were learning what it means to be a member of a certain community of readers (or 'literary club') and communicators, thus exploring the broader discursive realities of literacy and a tradition of self reflexive thought that spans centuries. These metacognitive levels of social identity and purpose, as they are modelled by the teacher, provide vicarious experience to the learner reader of what he/she is likely to experience. However, the way in which individual learners respond to and work with these implied meanings appears unexpectedly complex in a practical context, and amongst themselves the children seemed to provide mutual support during the fleeting, spontaneous instances of interactive creativity.

The data revealed some examples (particularly in T2, T4 and T8) where children employed the use of talk to experiment with their own use of new terms derived from the text. In Vygotskian terms it could be argued that peer talk in these instances supported individual attempts to move from the familiar to the unfamiliar, thus traversing a 'zone of proximal development'. In the same way we could take Bruner's notion of scaffolded learning and interpret the children's talk amongst themselves as providing this sort of support for the individual learners. Whatever the learning outcome, the assessment of which is not within the scope of this study, there were indications that the target group developed a shared understanding of certain meanings of words which described central characters, through exploratory word play concerning what they already knew. They needed to recontextualise these cultural meanings in order to perform the task of, for instance identifying descriptive words. This was accomplished through resolving the cultural tensions inherent in the differences between the expected standards of speaking, listening, reading or writing implied in the task, and those assumed within the individual learner's backgrounds or cultural context. In ways particular to their creative use of language, the children negotiated social meanings implied in the act of reading, and redefined their self images as individual learners within the group context.

In the experience of the target group, the skills of engaging in socially shared cognition and building common understandings were extended to include the exploratory use of literary texts (i.e. 'Hiawatha's Childhood', 'The Wind in the Willows', and 'Saddlebottom'). Implied in the texts are dimensions of meaning - the many voices of Bakhtin's cultural 'heteroglossia' - and discursive purposes creating dialogic pressures on the learner's response. The collaborative reading tasks undertaken by the pupils aimed at perpetuating a tradition of developing imaginative skills of anticipation and retrospection. There was also some sense of cultural conflict involved in their attempts to follow certain ground rules for speaking and listening while interacting with complex texts. The next zone of learning had been carefully prepared by the teacher, yet the details of collaborative talk seemed to be engaged to a large extent with the resolution of cultural tensions, generated by difference in background, gender, ability and age of the members of the target group. Included in this ferment of anxiety and confidence, competition and co-operation, were many dialogically connected 'voices' derived from relationships with, for instance, media characters, parents and friends, and which drew their meaning from imagery and role models.

5.3.2.4 *The teacher's role*

The teacher in the study, as part of a teaching team or community which uses enquiry based methods, attempted to use a formal systematic observation sheet together with task design planning sheets (see Appendix 9a,b) in order to identify and record behavioural cues. These cues were regarded as indicators of the use of inference and deduction skills during collaborative reading tasks:

a) referring to text to support opinion;

b) offering an option;

c) asking questions;

d) active listening

e) using clues to reach conclusions;

f) offering ideas;

In the actual classroom context, using a 'fishbone' diagram for recording observations seemed problematic due to the constriction imposed by class size, classroom space and timetable.

The evidence shows how, as integral contributors to various socially purposeful, often conflicting, communicative strategies, young learners rehearse and manipulate the intentions embodied within those patterns of interaction, so that they can be used as extensions of their own will. Whether their teacher intends this or not, it seems that they will inevitably engage in their own reconstructions of language and rehearse these in or out of formal task. In analysis, these rehearsals showed both competitive and co-operative themes, which contributes to the theoretical controversy exemplified by Habermas' (1970) and Lyotard's (1979/1984) contrasting views of the inherently co-operative and dissensual (expressing differences of opinion) purposes of conversation respectively.

The demonstrable complexity of collaborative language development raises many problems of validity for formal statistical assessment procedures. These are discussed at greater length in section 6.4 below.

5.3.3 *Defining situated cognition*

If the data are to be subject of a claim for containing evidence that situated cognition occurred, then it may be necessary to clarify further some general definitions of socially constructed cognition in order to sharpen our comparison.

The development of Vygotsky's socio-cultural perspectives on the social situatedness of cognition has challenged fundamental psychological assumptions about cognition conceived in laboratory conditions (Resnick, Teasley and Levine, 1993, p. 4). This in turn led to the uptake of so-called 'progressive' teaching methods, in an attempt to encourage the participation of the learner, despite the unchanged assumptions of teacher control (Edwards and Mercer, 1987). The exact nature of 'socially constructed tools of reasoning' (Resnick, Teasley and Levine, 1993, p. 7) or 'sharing cognition through the medium of culture' (p. 18), has yet to be adequately documented in order to be understood in its implications for classroom culture. Two comparatively concrete definitions of situated cognition have given the data a fairer chance of being enlisted under their claims.

Hatano and Inagaki proposed that:

."...the collective invention of knowledge that none of the group's members has acquired or is likely to produce independently occurs frequently only in some types of groups, ..."

Hatano and Inagaki, 1993 (p.322)

Those groups are of three or more participants involved in peer interaction focusing on specific content. Only under these conditions, the authors suggest, can collective comprehension take place, when the uptake of new ideas is most likely to occur as a result of lively and enduring debate and collective problem solving.

Edwards and Potter (1992) proposed the 'discursive action model' (p. 88) through which 'everyday causal reasoning' could be understood as occurring between individuals using the socially manipulative, pragmatically designed devices of ordinary conversation (p. 50). This 'situated ordinary reasoning embodied by talk' involved people 'struggling with each other over the real nature of events' (p. 57), over negotiations for status and identity, and in dealing with attributional issues. They describe conversation as revolving round the construction and deconstruction of consensus, which has:

"...the major event variables in the cognitive calculus of attributional reasoning, has the status, not simply of an abstracted perceptual generalisation across objective events, but of a discursively constructed and deniable feature of the world and one that is constructed precisely for the business of generating attributional implications..."

Edwards and Potter, 1992, (p. 116)

In the former theory, it is claimed new knowledge may be created through specific (artificial) pedagogic measures, and in the latter, cognition is seen as a continuous and automatic cultural process of everyday life.

In one sense, specific details of data from our sample group seem to correlate with Edwards and Potter's (1992)and Hatano & Inagaki's (1993) proposed models, in terms of the size, age and task orientation of the sample group, and their use of informal interactions respectively. Not only was their collaborative behaviour prescribed by the task, but it was also confined by the social agenda - such as that of establishing attributional implication - that individuals brought to the task from their broader social context. However, it is not clear how accurately the present group composition matched the criteria suggested by Hatano and Inagaki (1993) in terms of what were the inhibiting influences on the generation of new knowledge. It is also not possible to identify exactly what that 'new knowledge' might be in a specific collaborative context. This remains an unknown, unknowable quality for which the existence in the data of 'process' or social indicators (defined by group interaction and the reflexive, self monitoring talk included in those interactions) may be debated.

The richly layered conversational matrix generated by the pupils suggests that the generation of shared knowledge and socialisation relies on specific facilitation by the teacher in terms of the explication of ground rules for talk. This therefore throws up implications for classroom practice in terms of the teacher's accountability to official curriculum requirements and certain assumptions as to the definition of 'on-task' and 'off-task' talk. This is dealt with in more detail in the following section.

5.4 Implications for classroom practice

5.4.1 *General implications of the data*

As well as the researcher's input (described in more detail below), it can be also be seen from the data that socially embedded expectations and attitudes towards how knowledge is dealt with through interaction, were pivotal in stimulating multi-layered, conversational diversity that could superficially be perceived as 'off-task' talk. To the pupils, the rules of discourse as practised in social contexts outside school were equally important as those adhered to inside the classroom and school at large. Negotiating facts and truths and forming or disputing consensus, are skills where they already experienced. This influenced how they expressed and negotiated their confidence and self image as learners, which were crucial factors in their struggle to come to terms with conflicting cultural expectations throughout the development of their response to text.

In order to draw further implications from the data, a non-linear model has been used such as that of Race (Race (1994) - see Fig. 3 in the previoius chapter, section 4.7.2.1). This was considered a more appropriate way of representing the social constructivist interpretation of learners' response and contrasts with the traditional transmission model held by teachers who seek to control pupil behaviour by being in control of most of the classroom communication. By imposing a stimulus-response-feedback pattern on classroom communication, teachers break the inherent 'co-operative rules' of discourse (Siegal, 1991) which the pupils have come to learn. In this way they replace everyday co-operative conversational rules with prescriptive and preordained interaction and invest in the dynamics of authoritative discourse and undermining 'internally persuasive discourse' (Bakhtin, 1988; Volosinov, 1973). This in turn leads

to the inhibition of pupils' previously learned socially embedded tools of reasoning (intersubjective and intertextual meaning making), and encourages them to either seek to mimic the approved 'learning talk' expected of them, or become disaffected with the classroom learning structure. This practice may also be seen to foreshorten the response building process that can be enhanced by a rich mixture of communicative styles.

A description of response emerges from the data that takes a spiral path between periods of high and low confidence and weaves in the pupils' various layers of meaning and experience. From this perspective it could be argued that response has maximum opportunity given the circumstances of becoming individualised, and permeated with personalised significance. In other words, it may be seen as the creation of a comprehensive social response to text. It has enlisted all pupils' contributions, therefore implying a richer common understanding and 'invisible' (holistic) depth in comparison to the perhaps more elaborated communicative forms of 'correct' answers given by the few more confident pupils.

We are presented with specific descriptions of pupil talk that embody social mechanisms for the establishment of factuality through consensus, and for exercising communicative skills in the creation and disputing of knowledge. These are the ways in which pupils work on their response to text and cultural literary expectations that are different from those of their family background.

It seems that it is crucial to recognise the means by which shared understanding is generated by what children already know, in the process of delivering a school curriculum, regardless of the possibly decontextualised and formulaic way in which this is carried out, this reality operates. At the end of the day children are bound inevitably

to draw their main and lifelong educative experiences from the knowledge processes that are embedded in today's high technology, multi faceted media discourse structures. Classroom teaching can incorporate this view and provide a continuity of meaning making in specific ways highlighted in this study's data.

5.4.2 *The classroom teacher's role*

The classroom teacher is seen to be active in identifying and determining social and cognitive indicators of learning, in order to make on-going judgements as to whether learners' behaviour is 'on task' or 'off task'. However the practical implications of the embedded nature of cognition and response to text discussed above, do not seem to be taken account of in classroom teaching. How much the social dimension of learning is accommodated during the day to day management of classroom learning is a matter for each teacher to decide. Inevitably, naive assumptions are made as to what is 'on task' talk-for-learning.

This in turn has a direct bearing on how the expectations of the teacher in similar learning contexts are viewed in determining the pupils' levels of confidence or concentration in relation to given tasks. Although social indicators of cognition may be identified through research methodology, teachers in the classroom context are limited in the use of these collection methods by contextual constraints. Recording children's talk may be practically possible, but finding the time required for an analysis (adequate for the purposes of the teacher's evaluation) of socially embedded meaning making may not.

In this study, the data show evidence that the teacher uses both informal and formal classroom communication strategies. There has therefore been some consideration by the teacher of the role of informal supportive 'chatter' in the classroom, along with the identification of 'process' indicators that relate to the way they organise and view their performance as a group. The PPAR task structure enables the teacher to relate her comments to specific stages of the task, and meanwhile allow pupils to discuss amongst themselves how to interpret the text and perform the task. Thus she derives process indicators of their interactions as she attends to separate groups. For example, she can make clear the central issues of the 'preparation' stage, and support the children's conversation concerning the purpose of the task or their understanding of the requirements of the task, reminding them to read the task question a number of times. She can also remind them to return to the task question, if at a later stage she sees they are not attending to task requirements. As social skills such as 'sharing and listening to each other's ideas' are a part of the task, the children's informal activity such as chatting is accepted but also gauged to be in need of teacher input because of the noise level. The higher the noise level, the more likely children are to be excitable, distracted and confused, and therefore in need of some attention.

The whole body of data represents a 'thick description' of the interactions of a small group in a large classroom. In it are depicted the teacher's role in relation to the pupils' developing response to text talk collaboratively. It has implications for the way the practical realities of classroom interaction are viewed, in terms of what the teacher and pupils actually do and say in context, and the changing characteristics of pupil response. This ultimately contributes to a general picture of how life in the classroom reflects the mechanisms of contextualising knowledge creation and embedding factuality acquisition in society at large.

The data describe how the teacher introduces a set of expectations for 'co-operative' behaviour and task performance, where she:

- sets the ground rules for task performance;
- sets the ground rules for co-operative behaviour and talk;
- clarifies the essential cognitive task both before group work and afterwards in class sharing of the review;
- reiterates the above as and when necessary while they were in their groups;
- arranges for the task outcomes to be presented before the whole class and displayed in the school (corridors or assembly).
- visits the separate groups whole they worked to support, encourage and clarify the text and their performance.

In addition to this, she is required to write records of achievement and conduct SATS tests as part of the national assessment programme.

Various explanatory exchanges by the teacher with the whole class identify and reinforce the ground rules for co-operative behaviour and discussion along the lines of the systematic collaborative reading tasks. This includes rules for co-operation such as listening and taking account of each other's ideas, and the group's own review of their performance. These ground rules provide process indicators for assessment of speaking and listening. However the implied methodological problems go unsolved. Even if an on-going assessment of children's collaborative talk were possible, the data raises the question concerning the considered legitimate ways of talking together during

a task. The sorts of utterance that indicate the development of children's (socially embedded) response to text, when not in a formal assessment context, are largely colloquial. Nevertheless this sort of collaborative talk is essential to meaning making as Stibbs (1979) suggests.

'On-task' categories of behaviour are currently reinforced by official recommendations for a certain amount of time to be spent on basic skills using traditional teaching methods. Although these rhetorical issues imply official disapproval of 'progressive' approaches there seems still to be a strong adherence to social constructivist notions of the social basis of thought. Some research shows (Bennett, 1976; Edwards and Mercer, 1987) that these principles seem to have been inadequately understood, and that overtly progressive methods might still inhibit pupils' socio-cognitive contributions to their own learning. Questions regarding the implications of this for the teacher's role grow more pressing amongst conflicting assumptions as to what teachers would expect to be able to do in order to set the stage for culturally embedded reasoning in the classroom. A systematic approach to reading such as that presented in the data could present a model for one aspect of this dilemma, namely how tasks are designed to include opportunities for children to learn the social skills of speaking and listening for co-operative behaviour.

Stibbs' (1979) appeal for the recognition of the teacher's common sense assessment that is intrinsic to the teaching process is demonstrated in the data here, in which the teacher is recorded as tailoring her leadership role into a more 'enabling' performance of interaction between the various collaborative groups. Through her intuitive response to the way individuals and groups worked, she devised her input to their discussions, and planned group composition and task design to reflect her perceptions of pupil behaviour. She drew on personal resources to stimulate and encourage self monitored

learning and reflective discussion in a class of 36 10-11 year olds. This implies a background of preparation for the teacher, that clarifies and reinforces the purposes of using collaborative tasks of this nature, and their design. It also implies a validation of the on-going 'holistic' assessment of pupil talk as a significant complementary function to the statutory SAT programme implemented by the school.

In order to undertake the systematic laying of ground rules for collaborative tasks, she had been prepared by INSET training, supported by a county subject-specific teacher group, and directed through a whole-school literacy policy involving parents and the systematic reading approach (PPAR). The pupils themselves had been given careful preparation and phased tasks to help them learn the basics of collaborative group work using the PPAR system.

All the above shows the application of the teaching and assessment of talk through one particular system which was supported at school and county level. At ground level it resulted in and relied on the personal resources of the teacher's commitment, time and energy. A difficult task, it is, as she herself claims, fraught with uncertainties and the unpredictable nature of pupil moods and responses. It is made possible by the larger context of an educational 'community of interest' and professionally supportive validation.

5.4.3. *Implications for assessment and teacher training*

Although the data have not provided adequate material for a detailed discussion on the implications for assessment and teacher training, some considerations have been

discussed as to the implications raised for the role that teachers might play in modelling, facilitating and assessing enquiry based classroom interaction. These and other notes on the development of speaking and listening skills are summarised briefly below.

5.4.3.1 *Theoretical views on language assessment*

The Assessment of Performance Unit (Gorman, 1984) prescribes a two pronged process of language assessment: a) holistic, creating a general impression of pupils' language use (impression marking), and b) analytical, using an in depth approach to recorded or written language (analytic marking). In practice, the implications are to challenge the 'monolithic' structure of classroom discourse which is monopolised by teachers. Although the classroom is recognised as a highly restrictive communicative context in which to make the best possible assessments, Mercer, Edwards and Maybin (1988, p.130) consider the criteria used by assessors to be arbitrary and prescriptive and largely unacknowledged. Stibbs (1979) also criticises the use of formal assessment methods as being at risk of overemphasising technical errors to the neglect of comprehension, thus teaching bad habits. He suggests this may result in the under-valuing of common sense assessments of a teacher's informal judgements, and recommends that formal language assessment should be recognised as dealing only with the superficial elements of reading while ignoring differences in individual interpretation. This, he also suggests, may lead to stereotyping and norm referencing in the comparisons of theoretical standards that inhibit true language development.

The field of oracy assessment thus seems diverse and confused in its purpose. Gorman suggests that clearer definitions be made of the contexts of assessment, specifically:

a) the subject area to be taught (discourse style);

b) the criteria for assessment;

c) the methodological problems (for instance, recording talk in group discussion or class activity)

d) the selection of tasks for assessment.

5.4.3.2 *The teacher's role and the identification of socio-cognitive or 'process' indicators of learning*

The data provide some illustrations in support of some of the above perspectives. (see PPAR format in Appendix 2 and teacher's documentation in Appendix 9a,b, as well as Task 6:30-63) It shows that specific times were programmed by the teacher in which children were taught the rules of co-operative behaviour and provided with discursive guidelines, e.g. listening to everyone's ideas, (Task 2: 107-134) set out in the form of a simple questionnaire (Appendix 2). They were required to evaluate the way they interacted in a 'review', thus providing clear stages in task performance in which the teacher could assist them in thinking through their plans, (Task 2: 852) and written answers at the end of the task which provided material with which the teacher could form some assessment of the pupils' communicative skills. Depending on how the teacher perceives intuitively the way in which individual behaviour changes, through her interactions with pupils, so she can identify indicators of pupil ability to communicate in collaborative settings. In the data the teacher's input is intended to clarify the ground rules for talk with the whole class at the beginning, and to clarify and draw out the pupils' social and cognitive responses in a review discussion at the end of the task (Task 2: 2410-2672; Task 6:400-519). These indicators of pupils' of pupils' communicative ability (speaking and listening skills) complement indicators of learning

provided by the written task requirements. However, it is more problematical to use pupil-to-pupil collaborative talk in identifying 'on-' or 'off-task' talk (see Yonge and Stables, 1998), since - as has been illustrated by the data - the social dimensions of (collaborative) talk for learning are complex.

Therefore the task for the teacher of identifying how the process of situated (or socially constructed) cognition operates in collaborative learning can be problematical. Maclure, Phillips and Wilkinson (1988), Mercer (1985) and Stibbs (1979) and Torrance and Olson (1985) emphasise the importance of the embeddedness of talk when considering assessment. Recommendations have been made both by the APU and the National Curriculum which may still leave unsaid the actual practical problems of classroom teaching. This points to the need for more empirical descriptive material concerning the way teachers create opportunities for collaborative learning in the classroom, assess pupils' learning and receive the support and training necessary to accomplish the objectives of the National Curriculum in these ways.

This study contributes some illustrative data in relation to the above, particularly in the way collaborative tasks can be set up and reviewed with whole class discussion, and the elucidation of discursive ground rules. Examples are presented of the ways in which a teacher who had received specific training in and support for collaborative approaches, presented formal knowledge to children, in addition to the ground rules for speaking and listening (Task 2: 107-134). Throughout the study, data showed how she used the systematic task design (specifically Tasks 2, 4, 6 and 8) and management of communicative styles. in order to enable children to practise both formal and informal interactive styles within the delivery of the curriculum. Although simple observation schedules were made available to the teacher (Appendix 9a), they proved difficult to use in the course of busy classroom activity.

5.4.3.3 *Implications for INSET and initial teacher training*

These observations lead to some implications for teacher initial and inservice training. Some key areas are suggested as providing material for closer investigation:

a) the theoretical and empirical research background to talk for learning;

b) the development of communicative skills appropriate to collaborative enquiry involving discussion skills;

c) skills of classroom organisation (including task design) for collaborative learning.

Fisher (1994) specifies that exploratory and collaborative learning requires specific skills teaching:

> *"For exploratory discourse strategies to be optimised, they need to be explicitly taught by teachers and exercised within pupil groups in contexts in which a requirement for discursive problem solving is apparent to the pupils. This may further lead to an awareness of the need for group responsibility which is itself a support for learning."*
>
> Fisher, 1994 (p.123).

The theoretical aspects of teacher training could take into account the work of Lipman (1991 and 1998) and Dillon (1994) who make explicit the skills of the effective management of discussion in which individual participants are enabled to offer, clarify and develop their own thinking. Theoretical resources are available to meet the needs of teachers for organisational and communicative skills in the collaborative classroom, and these create implications for the general administration, practice and professional support for their development.

In summary, the study provides some points of interest for the evaluation of assessment and professional teacher training, particularly in the area of the introduction and development of collaborative speaking and listening skills for the development reading skills and of pupils' response to text.

5.4.4 *Implications for schooling in terms of new communication technologies*

If it is true that we cannot stop people learning and that natural conversational styles contribute so much to the learning process in the first few years of a child's life, we may begin to question the purpose of schooling and see its inhibiting influence on the learning process as problematic. This section considers whether schools are there to enhance existing learning, to help pupils become better learners or to channel learning in order to socialise.

> *'New technologies of communication...cannot be properly understood using our present theories. Cultural or social change such as increasing multiculturalism, similarly demands new thinking. Above all, there are changes*

in the landscape of communication which are having far reaching effects on the use, evaluation and the place of language. Modes of communication, other than language, are becoming increasingly prominent and even dominant in many areas of public communication in which language was formerly used exclusively or dominantly. This is true of visual images in particular. We are, it seems, entering a new age of the image - a new age of hieroglyphics, and our school system is not prepared for this in any way at all. Children live in this new world of communication, and on the whole seem to find little problem with it.'

Kress, 1997, (p. xvii)

Kress stresses that children use all their senses to make sense of their world: '*children make meaning in an absolute plethora of means, in two, three and four dimensions...*' (p. vii) and constantly translate information from one medium to another (see examples in data: Tasks 2:1763; 982; 768; Task 6: 287-291 and Task 8: 768-774). He suggests that this essentially human neurophysiological skill of 'synaesthesia' may be suppressed, or understood as the 'basis of all metaphor and much of our significant innovation' (p. xviii). The new communicative matrix in which children live may need these skills in order that they may lead 'humanely productive and fulfilling lives' (p. xviii) and successfully to engage in future economic, cultural and ideological issues. He explores literacy in the contemporary context of technological languages that impinge on the child's earliest experiences. Children bring to school experiences of different modes of engagement with language, and which, Kress suggests, are the roots of a 'new curriculum of presentation and communication' based on three aims: a) 'the acceptance of a theory of meaning-making in which individuals are the makers and not merely the users of systems of communication', b) the acceptance of 'the development of the principle of *design* as the central category'; and c) the acceptance of 'the development of productive dispositions towards cultural difference'. (p. 163).

Although Kress in this instance has not quoted Lyotard as one of his sources, he echoes Lyotard's earlier recognition of the spontaneous and improvisatory nature of the social dimension of knowledge creation that utilises multi-dimensional modes of knowing. Lyotard considered the role of new technologies which can offer potentially limitless storage of data as having a deep and wide reaching effect on existing modes of knowledge legitimation It is the individual who will be empowered to synthesise relevant facts in the design and production of his/her own learning.

> *"It is a commonplace that what is of utmost importance is the capacity to actualise the relevant data for solving a problem 'here and now' and to organise that data into an efficient strategy...*
>
> Lyotard, 1979/1984 (p. 51)

His definition of imagination stems from this, as:

> *"...arranging the data in a new way which constitutes ...connecting a series of data that were previously held to be independent..."*
>
> Lyotard, 1979/1984 (p. 51)

As discussed above, the implications of evolving micro-electronics and media technology concern the emphasis on a new type of skill: information retrieval which replaces the need for games of knowledge acquisition from professional sources.

" .....its performativity depends in the final analysis on imagination which allows one either to make a new 'move' or to change the rules of the game."

(Lyotard, 1979\1984, p. 52)

Graddol (1994a, b) develops the role of visual media in the discursive process of 'accomplishing factuality'.

"The idea that television offers a 'window on the world' in which events and places 'out there' are unproblematically made available to viewers in the home has often been remarked upon. Yet everything which is seen on the TV screen arrives there only after a complex process of mediation involving many people and institutions and a great deal of technology and artifice."

Graddol, 1994b (p. 136)

The implications for schooling can be drawn from media sources, as already surveys suggest the increasing trend amongst young children to spend a lot of time watching videos, films rated for adults and playing computer games (see Appendix 6b). As a socialising agent, schooling might attempt to channel their behaviour into authoritarian, subject specific knowledge bases. In ignoring the impinging experiences of new technology, is to join Martin Turner (1990) in mistakenly identifying 'lower' reading standards in the first place, and attributing this to 'progressive' or 'real books' teaching methods in the second. Following from post-modern theories that '*take a broader semiotic view of what language consists of.....[hence] the boundary between language and non-language is blurred.*' (Graddol, 1994c, p. 17), we can see that children are

being exposed to social strategies of constructing factuality using a multiplicity of discursive modalities. It is these that children bring to the collaborative reading task and the specific text to which they are required in school to develop their response.

Success in reading is seen to be more a matter of relating intertextually between printed texts and visual media texts, the bridge between them being conversational discourse which links the personal with public knowledge. Hence the promotion of 'booktalk' and the importance of creating a sense of common understanding and enquiry amongst readers (Smith, 1988). The use of conversational discourse in text interrogation enables pupils to address more complex language formulations using their social skills of comprehension monitoring. This is made possible by the systematic collaborative reading task structure reported in the data, with illustrations as to how a teacher may set up this sort of task (Task 2: 33-205).

Schooling, seen as a system for enhancing learning skills, enables pupils to come to terms with the fast pace of technological realities of their community. It also enhances what Fiske (1994) describes as the pleasure provided by television in the viewer's participation in its sub-cultural meaning-making. He concludes:

> *"The pleasure and the power of making meanings, of participating in the mode of representation, of playing with the semiotic process - these are some of the most significant and empowering pleasures that television has to offer."*
>
> Fiske, 1994 (p. 254)

Children bring to their tasks background experiences of homes in which a myriad of fabricated images of fact and fantasy mix in fast succession (see Tasks 2 and 6), bringing global cultural narratives together in both the classroom and the family sitting room. In the news bulletins we are 'fed' images that are designed to form a 'realist narrative' for which the added reports from the fields act as 'a localising device, allowing us to take up, temporarily, the subjective perspective of a reliable character who can introduce us to yet further characters who have stories to tell' (Graddol, 1994b, p. 156). The data has provided examples (specifically Task 2; 249-263) of the way pupils reformulate these images and characters within new contexts, i.e. collaborative and text based classroom tasks, thus re-negotiating the images inherent social and discursive (narrative) meanings.

This discursive modality is an example of the interactive nature of technical and information systems of data storage and retrieval, in the course of reality construction/reconstruction. As Lyotard predicted, 'telematics' are an essential part of knowledge generation, and fill an ever expanding portion of our society's socio-economic market/employment matrix. If education is to fulfil the need for knowledge legitimation in terms of performativity in the market place, then schooling will need to respond in terms of providing for interdisciplinary or cross-curricular approaches to learning. The skills of group interaction as a mode of knowledge processing for the individual may inevitably replace subject specific, teacher centred teaching methods. However, in a redefined classroom model, the teacher role could develop along the lines of the facilitator in Lipman's 'community of enquiry' who uses skilful open questioning to promote individual and group oral enquiry.

5.4.5 *The significance and potential of the investigation*

Although the principal thrust of this study has not been philosophical in relation to language, it may contribute some material towards the discussion about language for learning.

It could be asked whether any evidence has been provided that the children learn more or less as a result of this sort of collaborative group talk. It could also be suggested that perhaps recommendations could be made as to the amount of time that children should work in this way in order to assist their learning. However, the only viable claim the study can make is to have contributed a detailed picture of what goes on when language-for-learning is given specific focus during text based tasks. Its specific value is that is contains a thicker description than other similar investigations.

This study does not allow for any definitive statements to be made about whether children could work better or work worse as a result of being able to talk collaboratively in this way. However, what the data does show is that many activities were going on at the time of data collection which included certain kinds of experience that involved the social rules of knowledge construction. If we accept that the social basis of shared cognition is essential for learning to take place, it could be argued that this sort of peer talk holds a potential for scaffolding individual learning. This is also indicated in the way in which the pupils used both informal and formal language forms creatively as they strove to control and make sense of texts that embodied new information, thus possibly entering 'zones of proximal development'. The study demonstrates what really happens when both adults and children are learning, such as juggling contextual factors and meeting conflicting social expectations. Children experiment with language in its variety and relevance to social purposes, while they perform collaborative reading tasks in school. In particular, both boys and girls exhibit a strong tendency to 'police' each other's reactions in order that they conform to a conventional standard, such as the

'co-operative' behaviour required by the task questions. The findings have also been discussed in relation to the key principles within the social constructivist theory of language and learning.

The illustrations of the embeddedness of shared cognition and knowledge construction imply that procedural talk may play a significant part in this process (also see Barnes' (1976) reference to 'action-knowledge'). The findings of this study might, by implication, contribute to the identification of indicators of learning, where peer talk has the potential to scaffold individual development of response to text. Process indicators of the way pupils develop their responses to text derive from the way children's collaborative talk:

- is depicted as embodying experiences that they bring to the task in order to resolve tensions between different cultural expectations being made of them;
- is used to rework meanings and linguistic formulations in the texts of a reading task, in order to reflect children's individual meaning making process.

A picture is created of the way in which the social dimension interweaves with the 'formal' styles of classroom interaction, and builds on the affective components of response from initial stages to more elaborated intercontextual responses. The children's confidence level moves from low to high through different expressions of both competitive and co-operative behaviour. These strategies are so closely interwoven that at any one point, it is not clear whether they are negotiating consensus or competitive ends.

The model of a spiralling path of development may be considered as more appropriate than linear types of models depicting learners' response to text.

5.4.6 *Implications for classroom learning*

The data's descriptions of the social construction of knowledge reveal the way children bring media experiences to bear upon their response to text. This indicates that learning is not at root a simple matter of different bodies of subject matter that exist independently of all the contextual influences and experimental use of language that are portrayed in the data. To labour under the assumption that learning is only a simple matter of the transmission from mind to mind is to expect that it can be measured as one would measure an object. This is the assumption that is being challenged by our data in the light of the many contemporary discussions about the multilayered nature of language and texts which flood through our social lives with ever expanding depth and breadth. This study provides an illustration of how these rich communicative experiences require complex negotiative and often non-verbal communicative styles that can be tailored to suit intricately interwoven and the fast changing contexts of our technological society.

Therefore the implications of technological progress require a reassessment of the means by which children learn in the classroom, and participate in multi-modal language learning experiences, in order that a continuity between experiences of classroom and wider society is maintained. If schooling is to fulfil the social need for knowledge legitimation in terms of performativity (of knowledge) in the market place, then it will need to respond in terms of providing greater opportunity for the exploration

of different discursive genre and modalities, together with the problem solving skills involved in the use of information technology as a means of extending written language. The skills of group interaction as a mode of knowledge processing and fact establishment provide a contextual grounding for the learner's self image and greater mutuality (intersubjectivity) in the development of shared understanding.

5.4.7 *Implications for research methodology*

The study has demonstrated how qualitative research may be carried out in classrooms to create context referenced 'thick description' of children's communicative behaviour. The data collection design provides a comparative model in relation to other similar studies of pupil talk, from which guidelines were taken in terms of procedure (the participant observer role in particular) and theoretical focus (Maybin's work depicting the invoking of others 'voices' and internalised dialogue in children's talk).

What makes it distinctive from other studies is its combination of specific features:

* its aim to describe talk for learning and its contextual dimensions, rather than to test a particular hypothesis relating to predetermined criteria for 'on-task' talk;

* its use of particular participant observer role that is sensitively embedded in the learning context;

* its focus use of a variety of collection techniques to generate 'thick description' on a variety of collaborative text based tasks;

* the focus of both informal and formal interaction modes;

* the analysis of situated response to text as a product of shared cognition.

5.4.7.1 *Future improvements*

Avenues of future improvements are indicated relating to:

* the use of more rigorous systems of analysis;

* greater technological rigour in using recording equipment;

* eliciting a higher density of respondent feedback.

Suggested improvements on research design relate to increased rigour in the use of more sophisticated recording equipment for collecting, analysing and cross referencing 'thick description'. Data from several studies, and a variety of collaborative learning contexts using a wider mix of textual media, would enable a greater precision to be reached regarding the context specific nature of talk for learning.

Improving the density of respondent feedback would be another aim of future studies. Mercer's (1995) model of action research collaboration between researcher and teacher could provide a useful model in this respect. Making time for informal interviews is problematic in schools, and this possible approach of using embedded professional reflexivity could partially address this.

These improvements would secure more a detailed and thicker matrix of data, together with additional in-depth analysis. However, they would be dependent on adequate preparation and resources, a good research design, and longer period of investigation.

5.4.8 *Conclusions from the study as a whole*

This study set out to address specific research questions concerning the investigation of children's collaborative talk, the characteristics of this sort of talk in the context of text based tasks, the way children develop their response to text in these contexts, and the implications for classroom learning. This it has done. However, when this study was initially planned, it was not anticipated that so rich a variety of talk would emerge from the data. The data could only hint at the freshness, originality and enthusiasm of children's endeavours to practise and make sense of language. This creative use of language is in itself an indication that the data relates to the theoretical principles of language and learning from a social constructivist perspective. However, the pupils' potential to create meaning in this humanly adventurous, imperfect and yet tentative way, will remain highly elusive, while still presenting a brightly signalled doorway for future research to enter.

Qualitative research contains this element of discovery, and each specific study needs to be tailored to the needs of the context being investigated. Here the study presents the practical realities of developing a grounded theory approach that is both deductive and inductive, with all the limitations by what Hammersley (1986a, 1986b, see also section 6.2.4) has called a lack of well-established theories of the sociology of education. He warns that if research into the sociology of education continues to be organised round theoretical perspectives rather than research problems, this will 'turn a methodological problem into a political dispute' and discourage the systematic development and testing of theories on which the solution of the macro-micro problem depends' (p. 182).

The picture of this specific group's collaborative development of response to text is seen as a product of a certain amount of micro analysis which refers in brief and general terms to socio-economic realities impinging on the learner's experience. It is hoped that in tackling the challenge of classroom ethnography, together with the complexities of language for learning theory, a contribution has been made to educational research that is unique and clearly stated. This contribution describes what actually goes on between adults and children constructing meaning together and it seeks to specify some broader contextual influences relating to new technological modes of discourse.

Lastly, and most importantly, the data presented here clearly signals that as classroom teachers we may not yet fully recognise the change of view that the sociology of classroom learning provides. It implies that we need to seek a different set of criteria for the assessment of effective learning through the collaborative use of speaking and listening skills, that are normally perceived in traditional teacher-pupil interaction.

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AN INVESTIGATION INTO THE WAYS IN WHICH CHILDREN USE COLLABORATIVE TALK TO DEVELOP THEIR RESPONSE TO TEXT

VOLUME II

Submitted by Charlotte Jane Yonge

for the degree of PhD of the

University of Bath

1998

CONTENTS OF APPENDICES

APPENDIX 1

Field Notes and Diary

NOTES FROM VISIT TO STANBRIDGE JUNIOR SCHOOL, 1995

6.10.95

Diary

I am now becoming accepted by the children as someone who hangs around the classroom helping the teacher on Tuesdays. They have noticed that I write in my pad, and one asked me if I was writing a story. This developed into a request for a story about Zeus and Hera, which I tentatively agreed to do. The

I am now beginning to consider the videoing of classroom activities, and in discussion with my Supervisor feel that booking the machine out for the whole term is essential to allow for the creative flexibility I need for my methodology. This will allow me to introduce the machines in a way that invites children to use them themselves for writing or composing from themes of discussion, and thoughts about body language. This I will have to negotiate with the teacher in an informal way next week. In gradually sounding out her response, leaving it open, she might take the opportunity to think of valid tasks for the children to develop collaboratively. Once part of the curriculum, the audio and video recording strategies will be seen as natural - albeit temporary - acquisitions of the classroom used by both teacher and myself. Out of this, it should be possible to record children largely oblivious of the camera, their self consciousness defused by familiarity and working knowledge of the technology. It remains to be seen how this will work.

31.10.95

Teaching and learning context

Teacher with class on the mat.

"I would like you to become experts on 'Logo'...how to steer 'Pip' round the maze..for tonight (a workshop on Science for parents).
The rest of you..I will give you some things that will help you get ready for the tests in May.

'Groups you belong to' brainstorm..they produce 22 types of clubs..."Something else you might belong to - anything you might belong to...("Family...") ..brilliant, family. School is a different group...("Groupwork...class)"..wonderful (she writes these on the board. "Anyone with a really different group?"..."What have they got in common...we want all those groups to run smoothly, what have they got in common?" (gives clue) ("Leader..")..."what else have they in common? ("They all agree"). We all agree, what do we all agree on, Emily? ("What we do") Right, what we all do and how we do it...what have we got in order to do it..? ("Rules")...etc.

Task: On paper, draw a representation of yourself and all the groups you could belong to.

Alex: "Why are you too fragile?" (aimed at his group in general? - adult term he is trying out to see response)

Mark is interrupted and distracted while writing, he replies proudly "I am on three".

After lunch:
Half an hour reading to calm down after playground.
Friction task:

Group of four sat at a table where I supervised. One boy doing all the organising and measuring, picking up on a task begun yesterday.

"I saw 'Apollo 13 twice" - no comment from others. (I ponder afterwards that this was a relevant comment about friction, but as I did not follow it up, I couldn't tell whether he was making a conscious connection, or unconscious association. It nevertheless was the sort of comment that a teacher could follow up and develop as an illustration of the principle of friction.)

Notes/Oct//31/1995

Last session

On mat. John brings a book about Science and teacher shares it with the class, shows pictures of 'friction'. She demonstrates how to measure friction and asked the class for predictions for what would slide faster or had the most friction. Housepoint for bringing in the book to John.
Gary also brought a book cheap in the boot sale.

Teacher's perception

Teacher said that Alex was in a funny mood and decided she would not push him to do a job.
Six children were off yesterday and made a huge difference in the number and quality of interactions she made with the class.

7.11.95 Notes/Nov7/1995

Material environment

Display on back wall of children's books made with information 'Collection of Shoes - explaining the principle of friction applied to shoes and walking, collated information, write up and drawing. 17 books done between pairs or groups of three, interspersed with actual shoe pinned to wall. All children used same collection of shoes. (KS2 AT4, iii 'Forces and their effects').
Formulating questions is the skill at the heart of exploratory talk skills? Focus by teacher in whole class session, followed by pair/group work exploring and investigating, planning and presenting a topic, using different cognitive strategies to achieve different ends, such as presenting a book for display. Great care taken to create attractive displays of all children's work, regardless of difficulty and level of ability.

Display on side wall: Pictures about 'Hare and Tortoise' task done by groups or individually, interspersed with questions written out "Who thought he was best/" etc.

Painting session

Practical room: painting using shades - Mark and Luke sharing equipment, waiting for time, giggling and humming "Can I share your glue?", then getting sponge and playing with an invented word: "Spontabulous".
Painters compose a song "It's a silly one, Miss" they say to me apologetically.
They chat about SATs practice to come later.

Recapitulation of past work by teacher who asks what they did and what the procedure for, e.g. painting is, so that all are reminded of it for the task ahead.

Reading a comic: child needed support understanding the genre (explanation marks and noises), no descriptions, long words, idioms and invented names. As he got the gist of the narrative he speeded up and remembered words and identified emotions.

14.11.95

Teaching and learning environment

Motivation

Housepoints: the one with the most holds up their house shield and does 'Three cheers" for the house.

Texts

'Chambers Young Set Dictionary - Three', 'Fun with Science' Usborne Understanding Science, Resource Bank Book 2 - Using the Bible in the Primary Curriculum', BBC Fact Finders - Forces', Nuffield Primary Science', 'Science Discovery - Machines at Work' 'Exploring Technology, Finding out about Science, 'Topic Books - Bridges', Exploring Materials - Materials on the Move,...all from Avon County Library and School library.

Spelling

Special group - teacher asks for the spelling of a word, then they write (burst of chatter afterwards). "Out of the words I have given you, one has a silent letter..come on Luke, I should see everybody's hands up...".
Talking while working: "them, them them" (reinforcing next word for each other)
"He's got it wrong, he's used a capital T" (comments on other's word, jubilant tone of voice, as teacher checks spellings.

Reading

Stanbridge Junior School - My Reading Record - has an introduction about KS1 and KS2 NC levels: 'Response to Text'.

Stage 3/4

'Use information or contextual clues to deduce authorial points of view. Quote evidence to support vies on a text.
Use evidence when explaining conclusions.
Pupils discuss the possibility of multiple meanings in texts studied and how to recognise and describe them.
(Does this text enable you to address these statements?)

KS 1(a): Ask and answer questions about what has been headt/read, how the characters feel, their motives (POS7).

KS 2(a): Respond to character in poems, stories, etc - what is your opinion (P{OS 10).

KS 2(c) Refer to relevant possibilities, episodes, to support opinions.

KS 2(d), Level 5: Look in text for clues about characters or conclusions. Use these clues to reach conclusions, evaluate and predict.

Stages 3/4: Judgement about characters' motives, quote findings in support of views.

KS2 (f) Recognise differences between attitudes/beliefs of character/narrator and that of the author.

KS2 (g) Discuss themes, settings and characters of texts in order to respond to them.

KS 2 (h) Working towards Level 8-10. Interpret and evaluate characters, ideas and themes across a range of texts.

KS 2(i) Analyse over a wide range of texts with more sophistication the differences between attitude or assumptions displayed by a character and those of the author.

KS 2 (j) Level 8. Scrutinise for details of characters, settings and attitude.

Pupils' portfolios contain pupils' record sheets in blue folder with own comments and interests.

First sessions

Recapitulation by teacher of work done so far (hands up for contributions) which the teacher receives encouragingly).
"There's a lot of work that you can chose from that you are brilliant at...you need to think of...a couple of things there..that you need to polish up..so you can then look at them later. They can go on the 'well done' list"
"When you write it, is it going to be note form..what sort of writing should this be..Vicky ("Neat")..right, neat, the best you can do"
"Over the year you do six topics (flips over another sheet where she writes about each topic.
"You have got to think of things you did during the topic"
Teacher recaps on flipchart, asking children what she's just said: To Do: (1) My work sheet, (2)Topic sheet, (3) Front cover.

Afternoon session

Three tasks, jobs explained: in pairs, teacher will take groups aside to do Maths.
1. Read story of 'Golden Man', tadpole the text where it tells you about the Golden Man.

Groups of 8 to a table, and each have a work tray that contains work started yesterday.

There are disagreements about who to work for ("I don't like John and John doesn't like me") and who took whose chair to sit on in the room where the group were to work on 'Friction' experiments.

NB: Children of this age tend to have more restless physical energy than we anticipate or might consider healthy for learning situations...excitable, constantly moving, out of sequence, a little noisy, chattering continuously..this is natural to them as they are experimenting fluently and continuously with language. This fluttering, circulating, chattering nudging and jostling is the natural way of learning that intersperses quiet learning times. In between, teacher keeps firm control, sitting them quietly on the mat to keep control of energy and movement. Slipping in quiet reading periods of half an hour after active sessions, after play times too.

Last session

Story.

Computer game

Three children are on computer while this goes on, with cartoon pictures, speech bubbles and noises of care, crowd, etc: 'Somewhere in London. Choice of what characters take on a journey which have to be discussed by group at the computer so as to instruct the one with the mouse. Discussions of how long the turn is, organising sequence of turns, one reads out the text fastest. Character has to find the quickest route to the station.

"Why can't you take that one there?"

"Because it's a one way road" (older boy is familiar with exercise)
"How do you know Darren?"
"Cos I've done it before"
(Screen has map in the bottom corner and they have to guide car along streets to the station.. Story offers multiple choice questions, e.g. twins travelling on a train, "Should the twins: have a look at the route/have tea". If the player chooses 'look at map', map is shown next torn up and has to be put together with a small picture of what it should look like in a corner. Map with countries on the left shows Europe after it has been chosen as a place to go to. This is a geography game.
One older boy brings more experience and takes the decisions while the others give advice and opinions when there's doubt about e.g. selecting capital cities to match the

countries. "Hooray" says younger boy who identifies the group's success as his.

Children are allowed two half hour periods a week on computer games.

Teacher's perspective

The teacher has more work to do planning group work than in a more didactic approach. She has to weigh up the differentiation of tasks, where the cognitive stretch comes for each child. Some times it is unusual and unexpected ways that emerge. Group composition is carefully considered, kept the same most of the time for the year, but children moved if they play up too much in one group. Sometimes she wonders and worries whether children have enough work. Reading and Maths give them stretch, then topic or theme work not so much challenge. Times for use of new skills and assimilation of knowledge have to balance with concentrated challenge.

21.11.95 Notes/Nov21/1995

Gender differences

Girls get on with writing tasks better than boys. Boys get on with (Science) practical making tasks better. Girls in general are improving in Maths and Science (attitudes and expectations are permeating down from equal opportunities policies and social changes (single parents, working mothers, more role models, etc.)

Special educational needs

Alex is insecure, but not a bad reader or writer. He gets uneasy and his fists come up making other boys start getting angry. Girls complain, everyone gets restless. He deliberately says outrageous things: "Vagina" repeated two or three times, but no-one responds, and I say "We all know what it means...it hasn't anything to do with your work, has it?" and defuse the emotional game. There is a skilful strategy used by the teacher, of encouraging his good work and ignoring his deliberate bad behaviour unless it is physically interfering.

While listening to the teacher read a story, he acts out the characters silently with expressions on his face, shaking his head, interpreting the gist of the story.

Emotional tone of the class and characteristics of 9-11 age range

Children are very sensitive to emotions of teacher and each other, rising instantly to signals that indicate the mood has risen from the cool and calm. This instant response of children to emotional ambience moment by moment, closely matching context, imitative, reflecting and changing again and again, with actions closely matching words and mood, is a characteristic of children of this age.

Teacher's role in relation to this characteristic

Over control of classroom communication misses the absorbency of split attention that is motivated and flexible. Under control allows too much dissipation and no structure for practising focusing and directing attention. The teacher needs to recognise the balance, where fluidity of imagination and association are seen as contributing to the way children learn to focus and direct attention. There are thus times of concentration and times of association, and the teacher establishes a 'common knowledge' of the ground rules regulating the level of chatter noise and when silence is required. This is reinforced regularly throughout activities, a constant exchange between the teacher and children.

Teaching and learning

Reading task

Excerpt from "A Christmas Carol" - each group with differentiated text, some with advanced level text referring to Hamlet and his father. Children commented that they thought it was 'too difficult' (the teacher intended them all to have a 'cognitive stretch' so felt pleased at their responses)....some said 'I'm bored', and **'all** this, Miss?' referring to the pages of text to read. They bantered and teased playfully.

Initial scaffolding

The first phase of the task needed special scaffolding in terms of encouragement, 'read the task question over and over', and questions about whether they had done it and what they were thinking. Planning needs to be intense, encouragement needed for descriptive words for what they wrote as purpose, etc. After the first hour they began to read and all seemed engrossed while we stood back. A couple of boys were allowed to sit sideways (younger pair in mixed group) and work at their own pace after planning phase.

Teacher encouraged them afterwards with a whole class session: "they worked hard, it was a difficult task', and I'm expecting wonderful things from your group'.

Pupil perspectives

"We work well together...at first we didn't know how to" (instructs younger member of group). Children volunteer spellings. Mark Smith waits for partner to tell him what to write, to read the text ....does he make an effort, because partner is too keen to say it for him.

Teacher's attitude

Her attitude to fluctuating attention and children's fluid movement between concentration and spontaneous social chat: "Well, that's how we are, we chop and change, don't we, and don't stick to the subject."

Follow up session

Children wrote out a letter to Father Christmas, having read text and decided whether Scrooge and the Cratchett family deserved a visit from Father Christmas and why. The letters were then printed out by computer, and cut out to be stuck to coloured backing and stapled to the wall.

Alex had special attention (he worked with Gary, a smiling, intelligent boy) and his letter went up first to boost his self confidence.

My notes only cover the start of end of a whole task spanning two days, as the process of authorship involves different skills.

Teacher's comment: very pleased with the results. Some letters were very involved, Scrooge had improved in one and had learnt from the spirits what Christmas meant:

"Dear Father Christmas, Scrooge should not get a visit from you because he doesn't think like other people. All he cares about is himself and money. He doesn't care about poor people at all. .....So please don't leave him any presents...'

Evidence of children having used the text to write the letter, e.g. '..he is a tight fisted person". They are beginning to understand the character so as to express a value judgement. Lee and Jason worked well (after I had only seen them adjusting to the task, giggling and fiddling in response to my presence perhaps and to the difficulty of the task).

Teacher: 'It was difficult, all were stretched', no-one failed to write something. The difficulty text was differentiated. but presented a mature style and complexity of semantics and syntax. It was tackled eventually. Teacher allows time for as long as it takes, encouraging completion but not forcing. Individuals are allowed to carry on in between other sessions, while other things go on.

28.11.95

Teaching and learning

Whole class session finding patterns in times tables on flip chart, with Q & A: "Think about it some more" giving child three chances to get it. "Who can tell me how many patterns you can find" (looking at 8 and 7 times tables on chart).

Task

Continue on A3 graph paper. "what are we investigating? How many numbers can you make using 2,3,5,x,=x calculator. Some did 100 sq charts, others two lines of numbers to cross out when made. List of sums alongside. Talk on task was constant for half an hour. Pairs helping each other talking about what they found (copied by another child) and how far "I've done...." and writing their calculation or prediction in a sentence: "I think I can find...numbers".

Christmas party. List on a flip chart, brainstorm (teacher choosing as many different children's answers as possible) "I want you to think about how can I sort my list, what categories can I use? Should food and drink go together?" (No) "I shall make a key here..." "The next thing I should think about is food" Q/A hands up for food category items. This process is used to focus on 'CATEGORY', a term that the teacher uses a lot when applying maths to other themes (fact finding).
"We have got a long list of what we would like to happen, what do we need to do now?" "What sort of things do we need to do to find out what people want?"

"I want you to think about the questions we need to ask about food"
"I think everybody ought to be able to come up with about ten questions about food"
"When you have got those ten questions, we will come back and list them down...together."

Models for framing questions, fact finding

Children to some extent are guessing what the teacher wants them to know that is i her mind as a metacognitive description or explanation, or a way of framing questions"

Q/A brainstorm: meticulously controlled so that opportunities given to all to answer or provide suggestions for the list.
Motivation:

Display of written and illustrative work in the school corridor.

Range of reading ask variation

Character
Plot
Setting
Poetry - inference, deduction
Information retrieval
Using text to support and clarifying ideas

Follow up task

Present list to the class so that we can find out how much it is going to cost. Later they will have to work out volume through measuring one cup and finding out how many are in the 2 Litre bottles. They will have to work out what everything costs and keep the total within £36. Four will be chosen to go shopping and check the volume of containers, etc.

4.12.95

Teaching and learning

'Modelling jour problem' - Teacher poses problems carefully, asking for contributions, developing their argument or not, rather than saying YES or NO.

Focus on whole class discussion: "When we go to Safeways we will be modelling our problem" said a child, echoing what the teacher had said earlier).

"What's the problem...?" (We need to find out how much drink we need for the party)
"What are we going to use?" (A cup)- How are we going to make it fair? (Mark the cup and measure the same amount)
"Will it be better to work in pairs or groups of four?"
"How much Coke will Class 6 need?"
"I want you to write it down?"

Van Gough

Name the painting and the artist.
Which part did you like best and why?
Was there a part that you did not like?
What was the artist trying to show us?
What materials did he use?
How did he make his scene? (talked about it yesterday)
What does it make you feel?
Why?

"You do not have to write these questions down"

Material environment

Displays in corridor of BOOKS.

"Illustrations in the style of Reg Cartwright"
"Characters from the books of Tony Ross"
Hand bound books of card with paper stuck on.
Class 5 have been looking at a collection of books by Anthony Browne books.
We did a PPAR task with the books. We had to write a sequel to an Anthony Browne book using his style of writing, illustration and presentation.
We used a story plan to help us so that we could be sure our stories had a beginning, middle and end, for example.
We all made a first draft of our books which we corrected and changed to make then even better before going to publish them. It took a long time but we did not think this would be as good if we had not gone through all that

Book corner:

Library Guide.
Dictionaries
Book make by previous class reading 'Macbeth', scene of witches,
"Gruesome Recipes", a poem by each child.
King Edmund School guide for Yr 6.
Boxes 'Larger books', 'Poetry', 'Information books'

On wall of classroom:
What am I investigating?
What do I need?
What do I think will happen?
What am I going to do?
How am I going to do it?
How can I make it a fair test?
What happened?
What did I see?
What will I find out?

All the children's work is either put up on the wall or into their portfolio for each task.

Teacher's perception

Children pick up their own book sometimes, valuing them.
Alex now doesn't screw up his work, but puts it in plastic wallet. He has changed since last year, has good ideas and works hard alone - only has a problem in talking and socialising with others in his group in order to use his ideas.

12.12.95

Christmas party letter outlined on board.
Flipchart:
'When you have finished your Christmas party letter, this is what you have to do:

1. Make list of 20 words that are about THE CHRISTMAS CAROL.
2. Make a wordsearch using these words.

Material environment

Teacher's documentation:

Guidelines for AT 1 'Speaking and listening'

'Avon Curriculum Support and Assessment Unit 'Focus on process skills'.- ring Jen Thyer for a copy. (Not user friendly, difficulty to understand says teacher)
It was produced by teachers on a course.
Contents: Yellow pages for English, pink Science, blue Maths.
Each page has 'Why? What? How?

Teaching and learning context

Silent/quiet reading session: Gary takes out a book made by children in the class, turns the laminated pages carefully and appreciatively.

Teacher talks about the book display at the beginning of the day.
"I have done something to the book table, did you notice...because if the books are (fallen, flat in a pile) what does it look like to people coming in to the classroom? ... it makes them think we don't like books, but we do, don't we, we enjoy our books..?"

Series of tasks:

Read together -
A) Fergus the Forgetful (for the easy group).
   1. make a list of all the characters in Fergus the Forgetful.
   2. draw them and write their names under each one.

B) Scrooge - character task. Books: various, e.g. Ladybird, Quentin Blake

C) Nicobobinus, by Terry Jones,

1. read chap. 5 'The Golden Man', in pairs.
2. tadpole the text where it tells you the description of the Golden Man.
3. draw a picture of the Golden Man.
4. tadpole the text where it tells you the description of Nicobobinus.
5. draw a picture of Nicobobinus

(multiple copies of books available in the library).

D) Read together:

1. Narcissus - a Greek Myth, and then
2. St George and the dragon, an English Myths.
3. who are the main characters in each story?
4. Make a list of their similarities and differences.

(Book: "Myths and Legends" by Anthony Horrowitz, Kingfisher Books).

Children invite me to share in their books, show front cover as interesting information, maybe that they are reading a challenging book and are proud of it.

Diary

Preparation stage

In using largely ethnographic approach centred round a case study, I considered that my relationship with the school should be carefully negotiated so that I would be as much a natural part of the cultural setting as possible. The school chosen was used to making observations of children's learning, using tape recorders and simple observation schedules etc., and welcomed my presence as a resource for themselves to learn from. I prepared to work inductively as much as possible, leaving the theoretical studies I had done on collaborative group talk styles and reading skills to one side but ready with outline concepts to refer to and consult.

Using a general 'grounded theory' approach of collecting thick description, I intended to begin making field notes to get a general picture of the patterns of learning in the classroom, some school background, and some verbatim accounts of what children were saying to be my initial guide into their own characteristic learning talk. The first term would be dedicated to my becoming 'naturalised' into a teacher role, introducing myself as an enquirer into ways of learning, and not taking a high profile to begin with.

In the second term, I would be in a position to have collated general or 'core' categories to be tested and refined. I would begin to focus on a group of children, selected from the teachers considered 'mix' involving variations of

background, ability, age and gender. In this term I planned to record children's work in collaborative reading groups with video camera and cassette tape recorder. This would be backed up with material from 'informal' interviews and discussions. The focus on specific reading tasks for recording would be guided by the class timetable, since only certain days were allocated to this learning style, and the emerging categories of talk would guide the selection of data for transcription. However, I in fact collected recordings of general collaborative group talk about different texts in order to test the water and make an initial general comment on the social/cognitive interweaving that other research had suggested described children's learning talk.

I therefore aligned myself with other research categories of collaborative group talk, particularly Mercer's categories of 'exploratory', 'cumulative' and 'disputational' talk. Briefly, the exploratory style involved tentative, half formed language use and displayed evidence of the participants' own ideas and understanding being worked upon. My task was to discover what this looked like in greater detail, and what characteristics were specific to the target group under my scrutiny.

NOTES FROM VISIT TO COURTBRIDGE PRIMARY SCHOOL

8.1.96

Learning and teaching context

Spelling for part of the class

Teacher calls out while children write in silence punctuated by comments?

Word	Pupil Comment
Yes	
Nest	
Red	
Then	*"Done this one before"*
Hen	*"How many have we got Miss?"* *"Eleven"*
Went	
Bed	
Slept	
Leg	
Help	*"Last one" "Two more" "Eleven"*
Ten	

First lesson - Art (shapes in the environment)
Focus for geography: locality wider than Yate.

Language lesson - Limericks

Whole class: "Who knows what a limerick is?" (teacher reads two or three from a book)
"I think I will write this on the chart and then we will have a go making our own" (writes up one on flipchart) "Have you noticed what they all have that's the same?" ("There was...") "Now we will make our own" (teacher calls for contributions, a line a person.)
Teacher instructs them to write a first draft of their limericks (first person to reach six can write up in neat - shows them how to turn page horizontal and put lines at the back to guide writing in the centre, leaving space either side for illustrations.

Skills: Use rules for limericks (five lines, first two rhyme, second two rhyme differently, last rhymes with first two) - no 'and', short lines, makes sense.

Silent reading

After active session, playtime, etc. to calm down and resume orderly behaviour (line up for lunch).
Mark reads a book about eggs of birds and insects with glossy photos of cracking shells and emerging chicks. He says he lives at a place where there are chickens. His

reading is characterised by silent mouthing of words, which seem to be just the first line of the print that indicates the age of the egg. As a poor reader, he is free to explore books at two or three quiet reading times a day, with individual listening help.

15.1.96

9.15 am ***Tape 1 (A) - Table 1***

Two boys are expert camera users and show others how to use it.

Tape 1 - Table 2
Tape 1 (B) - Tables 2 and 1 - Limericks (-170)
Tape 1 (B) - Table 1 - Maths (-260)
Tape 2 (A) - Practical room - making display letters
- ***Table 6*** ((52-242) - Science Fair Test Plan "What happens if it comes in contact with water?"

Children begin to ignore recorder and ask for it to be put on.
Their natural spontaneity dissolves self consciousness in the younger ones, while the older children are developing shyness and stiffer movement.
Teacher is enthusiastic about using the camera and letting the children develop confidence.

I tried out several different positions for the camera, and the book corner seems to be the most inconspicuous, neutral place to keep it focused. It is obscure because it doesn't occupy 'active' corridors of passage and obvious presence taking up valuable space. The book corner is used by special request when small groups need to work on the floor. However, it is near the teacher's chair so if she is sitting there it will record her speech.

Researcher diary

Observation is difficult because of lack of space, children are mobile and cruising through the corridors between tables.

I liaise with teacher what times are appropriate for them to use camera.

16.1.96

Theme: Use of video - pilot recordings - use for children's task presentation

Diary notes:

The teacher has experience of using this sort of camera before, so she is confident and enthusiastic. I am worrying about the children's reactions and want to make them feel special - I explained that this school is good at PPAR work and there are only a

few schools who do not. I must be careful not to sweeten them up so that they display a Hawthorne Effect.

I feel nervous because it is my first time using a video to this extent, and take pains to make notes as reminders. I set up the camera in three different positions, weighing up two others, so that all the tables are covered

I feel conspicuous, so put on a dead pan preoccupied face as if it was the most normal thing in the world. Throughout the day I experiment changing the focus and direction the camera is pointing quickly and yet smoothly so as not to distract the children. They keep asking me if it is focused on them, I reply that I have focused it on three positions already and will be circulating.

I agree with the teacher that we will cover the whole class so that they can view it later, and they can discuss what they see amongst themselves. Elli, Natasha, Liam and Jack (my target group) are going to record their presentation (story composed from a poem). The other groups will recite in front of the rest.

The teacher says to them that we are only recording real work, any fooling around will not be.

It is difficult being a teacher and a technician - got to try to be selective and thoughtful, not want to put everything on film.
Be aware of the delicate balance of being in a classroom with an intrusive instrument.

Scenes on record, 9.45 - 10.45/11.00-11.20

1. *Teacher set up of task with whole group*
   a. Read a poem.
   b. Write a story based on the poem.
   c. Present story to the rest of the class.

   Teacher has been setting up the theme of poetry this term: limericks, Roald Dahl (Dirty Beasts/Fairy Tales), using books from box "Poetry Books" in class, reading poems with whole class.

2. *Separate tables, some near and some far, one in the practical room.*

3. *Presentations - three groups.*

4. *Viewing of recording*

5. *Discussion groups review what they saw.*
   "How many people know now to use a video camera?" (most put their hands up)
   "Let's see how you work together, give your ideas of what you think could be improved."
   "What did you think when you saw yourself?"

6. Whole class review with teach on the day:
"Did you concentrate as hard on your review this afternoon as this morning?" (NO)
"Why was that do you think?"
("When we came from seeing the video...")
"We will do some more work on this tomorrow..some of you will have to do your reviews again." (She insists on more than single Yes/No answers, and establishes a follow up to establish their sense of routine again after today's excitements - this is a policy of hers, so monitor the whole class regularly in between times when they can talk and move around doing collaborative tasks)

Children's reactions...

They are curious to see how it works, so I show them. With the group recording their work, I allow them to make suggestions as to layout of room, etc. and getting all on the screen. They seem nervous at first, giggling and restless. Then they settled. Occasional faces made at the camera produced uproarious laughter from the others when viewed, to the embarrassment of the actor.

Target group began asking to be recorded, so are enthusiastic and excited.
Is this because the teacher commented on the groups which were sitting down for a fair amount of time as being 'good workers'? I fear so.

Target group all thought it went well, but the presentation could be better.

Teacher's perspectives

Video: those groups at single desks seemed to do much better (stayed calm and concentrated in the snippets we say) than those on larger tables who were farther apart. "I think it is because you were on a smaller table and were closer together" - already the video is being used as a feedback mechanism for teacher and children to look at themselves with a new perspective)
She sees a lot of improvement since the beginning of last term, Alex specifically. She identifies a pattern of working, where there is unsettled movement and discussion at the first phase ("Who does what" - difficult job for the group to communicate and allocate tasks) , then when they start settling into the task of reading and sorting out the text, they become calmer and more concentrated.

She has been told about the awareness of pressure of time. She feels that she ought to be doing something about it, as the adviser made this comment, and in reviewing today's activities she feels that none of them exhibited a sense of pressure. We discuss the value of this when it comes to collaborative talking that relies on not having this sense of pressure.

Comments and problems:

Researcher has to ignore the children and be focused on the technicalities, invisible and not drawing attention or excitement as much as possible.

Tripod and camera: It might get in the way if moved to distant locations into the centre of the room. Flexes coil and move around, in danger of tripping up. Conspicuous presence, but more so by upright researcher, so stay low, sitting if possible while attending to camera.

Bad sound - no specifics at all to work with.

Hand held camera: Conspicuous presence is worse, plus wobble of image and unstable automatic focusing. But good sound.

Feedback from video:
What affect/effect will it make on the children's reactions to being filmed, how will their task performance be influenced with this extra insight and awareness on themselves?

Solutions:

Attitude:
Let the whole operation grow organically in the way it wants to as well as guide with theoretical sampling.
Subdue my nervousness so that I appear calm and unconcerned - children are sensitive to unsettled adult moods.
Reduce eye contact with children when handling the camera, so that they do not pick up messages from researcher as to who is being filmed and become self conscious.
Practical:
Sit down when adjusting the camera, act like a teacher at the same time.
Focus on many children all the time, as well as target, so as to distract attention.
Use flat mike - bad hum in background.
Use separate tape recorder and dub later with Martin's techniques.
Leave camera in position both on and off, so that children get fed up with trying to guess if it is on or not.
Ask children for their advice and comments on how and what is filmed at this beginning stage, so that they feel they have part ownership with the recording end product, and use of the equipment. Hopefully it is not so unfriendly and 'big brotherish' after a time.
Put target group in the practical room away from the others.
Set camera up for certain focus and position, then get out of the room entirely.
Task:
Focus on computer - presentation stage of work.
Defuse children's reactions to seeing themselves by getting them to talk about how they felt to me, as researcher, so I will be part of their feedback mechanism.

Comment on video:

Nearby groups came across clearer with more colour and focus and better light.
Distant groups seemed bluey and shadowy.
Noise is very bad and useless for analysis as no specific voice emerged for any length of time to be able to contextualise and capture it verbatim.
Behaviour could be seen in general terms.
Interesting to FAST FORWARD, and see patterns of behaviour emerge.

19.1.96

Taping:

Tape 2 (B) - Table 1 - (0-286) + Video 2 after pupil experiment
ref: (1245) - break to wall 'Hare and Tortoise' display of literature work.

Tape 2 (B) - Table 1 - (520-end) - Maths, 'angles'
Tape 3 (A) - Table 6 - Letter to local company re materials

Progress:

Solutions and findings

Virtue of computer based group task: focus for children, computer generated text combining with pupil generated, linked to literature reading task.

Piloted audio and video recording equipment positions together and separately.
Established ground rules for researcher presence.
Familiarity with equipment and use - initiative taken by children - table/plug restrictions as reason for selection of target group.
All classroom occupants have been filmed, many taken film themselves.
Set up tasks for future collaborative task recording.
Planned for next Tuesday's fact finding task and data base task - reading attitudes and self image of readers.
Recorded talk/behaviour for ad hoc transcribing to text categories in general situations.

More emergent categories: higher reading skills, awareness of reader, general collaborative strategies (i.e. not collaborative reading), PPAR tasks, teacher terminology during literature task setup, e.g:-

Teacher's whole class sessions reveal general strategies and styles of imparting knowledge to the children. Her way of speaking, selecting children's suggestions, keeping to practical examples in children's experience to illustrate, e.g. "properties' are like 'categories', 'direction', 'angle', 'degrees' (*metalinguistic and metacognitive modelling*)

Research question:
How does teacher introduce and model higher order reading skills, literature, etc.?

- reading a good book with high quality illustrations and themes
- providing good quality literature in the book boxes, or getting library books
- designing tasks for children that are differentiated
- whole class sessions setting up task and demonstrating reading/comprehension skills and ground rules for group work

Problems:

Observations restricted by space. Interviews with teacher restricted by her commitments to meetings after work and work in lunchtimes, etc.

'Silly behaviour' of children reacting to presence of camera. I say "I am not interested in silly behaviour, I won't take any notice. Don't worry what you say, I am only looking at things that show me that you are learning something." Also, "You can turn the machine on when you think you are going to do some good talking, then turn it off if you feel like saying something silly" (which makes them aware of a choice that negates the need to be silly, hopefully)

Target group is nearest to plug for tape recorder, so I don't need to be conspicuous in selecting that group, hopefully they will assume it was because they were most convenient.

Diary

I am used as a listening post for teachers' problems with disturbed children - Alex is not fed when he comes in hungry and disturbed from single parent complex situation - children seeing a succession of mother's boyfriends needs to unload to teacher while she has obligations to do register etc

TRANSCRIPT OF FIELD NOTES FROM VISIT TO STANBRIDGE PRIMARY SCHOOL

Notes/Feb6/1996

6.2.96

Diary

I am feeling anxious about my group getting bogged down and tired - want teacher to attend to them rather than to me. She congratulates them "excellent" and balances stretch with encouragement. (Has she given them too much text? or not enough drawing as part of their interpretaiton I wonder? Trying not to make them dependent on me...I have dramatised for them how Toad is kidding, having them on. They need support, because getting boggeddown.

Dliscussion with head teacher

She is pleased with the assembly celebrating their work - it is good for parents to see what the children have been doing. I said it was good for the children to be able to recap on their work and contextualise it in terms of outside contexts, leading perhaps to talk at home about work.

Dliscussion with teacher

It is interesting how they are asking about deeper meanings of the text - you don't know what will come out of a task: They have been asking me about 'convert' and 'persuade'. They can't sort out the speech from the narrative, it's a difficult task but I am sure this is the sort of text that they would not choose for themselves.

tomorrow morning they will put the actions of the story with their speech, otherwise it won't make sense when they check it through.

I am cutting out the 'Review' stage of the PPAR, is that all right?

Teaching and learning

This task became broken up due to a special assembly that needed rehearsing, a trip to King Edmunds, and pupil absences. Nevertheless, the task was finished accommodating different events, and spanning three days Adapting to the unexpected is part of the life of the school, and a partially flexible timetable.

David is not here - his assembly role and PPAR role abandoned.
Racine is not here, off sick.
Elli is still sore on the sides from coughing.

I filmed the assembly, which was specially designed to celebrate children's work and progress, to which parents are invited. Liam introduced the body music and Elli the statistical chart about crisp survey for the Christmas Party. Whole class recaps on their year's work to date.

T: Everybody knows what you're supposed to be doing.

Elli, Liam and Natasha all at the table together. Room is quiet and concentrated.

27.2.96

Discussion with teacher:

She is hurrying to prepare a comprehension task, making jokes about having a hysterical fit about planning (reflects the pressure put on teachers by the OFFSTED inspectors and NC requirements).
I show her the transcript and she responds enthusiastically when I explain the general impression I get from PPAR tasks that children's talk seems mostly on the task. She will give me some feedback next week

She suggests I collect video material etc on general collaborative group tasks, as that would be of enormous interest to her to compare with PPAR. This task would also focus on higher reading skills of comprehension for example, and target the same group. She will set a task up for 12.3.96 after the next PPAR task. It will have the same aim as the PPAR task, to encourage higher order reading skills, and give opportunities for collaborative talk, but without plan-do-review cycle scaffolding.

I am building my role as collaborator in the school context, and doing what is presented to me to do, such as offering advice from my findings. This happens to be part of my role as gatherer of rich description.

Triangulation is not feasible, say Hammersley and Atkinson, just greater focus on a bit of data by furnishing perspectives of it from different angles.

She said it was her general policy to encourage collaborative group work for most tasks in the classroom. I observe that she is very careful to balance this freedom with structure, quiet reading to calm them down, mat work on a learning point to set up group work, and mat work to review work and brainstorm for both types of sessions.

Display of work:

The picture the group made had a partly coloured black background to give the idea of dusk, with white paper colour used to make a surround for the firefly. Coloured stars, moon with yellow and black to make it look less like a sun. They had done a large picture of Hiawatha for the centrepiece, with fireflies round him and a wigwam to one side. "Hiawatha' in David's best bubble letters. Also included were the children's working sheet with photocopied questions and their answers written in alongside. Teacher confirmed that this helps to validate the process for them.

I ask a member of the group whether he thought it was good. He said it was all right.

Notes/Feb27/1996

Teaching and learning context

Aim: to note the degree and type of involvement of members of the group in whole class sessions, and other types of classroom activity.

Teacher sets up a maths 'word search' task.

David's hand goes up for a turn six times - four for questions, two were answered as he worked on the logic of the task; two were responses; one question was not answered.

Whole class session with 7 times table - Liam offers to say the whole table, teacher approves as that's the first time he has put the whole table together.

David and Alan offer to get the calculators out and put on tables.

David puts had up for another question but is overlooked.

First session: I get into the teacher role, with an exploratory, tentative hold on the tape recorder and its new microphone. Talk centres round the efficacy of this flat mike.

Comprehension task: One sheet between two - fill in the missing words. I put the tape on, but the switch on the lead of the microphone is not turned on. A child trips over the lead. John asks if I can record other groups now, and I explain that it is risky with the lead. Give him the recorder anyway. They experiment with tapping the flat plate of the microphone.

Background information about individuals of target group

David:

Main interest is motorbiking and camping - family spends all their weekends on this - have earned trophies - it is their life - not much time spent on reading at home, so he does not like reading although he can - his role is as good drawer and good at Maths - hard worker, intelligent, willing helper, active questioner. Mrs Chance gives him a house point for 'very stylish' Maths page, and another child tells her "You should see his bubble writing Miss". He has a skill that is admired.

David seems to be able to chat about things while he completes the Maths assignment.

Liam

Has a vivid action packed imagination, good story teller and avid video/film watcher, recounts plots fluidly (saw Beverley Hills Cops II - has seen the whole series, likes Arnold Swarzenegger's films and saw them all) - has an infectious sense of humour but labelled as 'could be naughty - had to sort his group of yr 5 out at the beginning of the year'

In quiet reading times, he talks constantly to David who is his friend - he is musical, and said he has discos in his home with music "you wouldn't like" - the girls laugh at him and he complains

With Maths, he sighs and hides his eyes, starts humming a theme tune and talks to David. He is strongly dramatic and musical with fairly good reading ability.

Asked Liam what he thought of the video of the presentation of Hiawatha poem, he said "Yea but I missed a line out.

Dan was quick to say that when Liam was reading his missed something out. Teacher explained that it was because he didn't know exactly what he was doing because they had not rehearsed enough.

Girls

In contrast to boys, they are given support at home for reading.

Response to video:

T: I think having seen the video we need to think more about preparing ourselves for the presentation, a bit of rehearsal is needed.

She was surprised and felt they were very quiet, attentive when they watched, I thought they would be noisy and lark about but they were really watching their own performance"

Pupils ask to hear replay of tape

They are keen to complete their own experiments with the video.
They asked to hear the tape just recorded, and so a time was set aside at the end of the day. They couldn't hear much at all.

Research comment to video:

David, a poor reader, had to help Liam read "Ere" - he was quick to point out this omission, but not that he helped. However, it could be that he felt in command of a situation that could have happened to him but didn't - both he and Liam read the poem text, after having protested that they did not want to do this, and the girls convincing that they could. ("..come on Liam, don't be a spoilsport"). The pressure of the group to help the ones with weaker ability reflects the scaffolding that teacher gives in discussing collaborative skills.

Staffroom

A teacher discloses that in an area next door to this, children hang around on the streets till late at night (9 yr olds included) - smoking, swearing and spitting

in a group of about 50 - nothing else for them to do - youth club closes at 9 pm - in one area the gather round the Clock Tower (9 - 15 yrs) - just outside the Police Station but they can't do anything. They don't go to films, and can't afford video games, so its SKY TV and hanging around.

Diary

I have to be very disciplined not to rely on video and previous routines of data collection, but to use the totality of my past experiences and work out the logic of the next step through being sensitive to the context. I have begun to accept pupil's and teacher's suggestions for collection, to work with their understanding of why I am there and create a common aim or enquiry, a mutuality and collaboration. Collaborative ambience needs to be preserved by my own cooperativeness of enquiry.

I am getting better at split attention - not reacting when I have made a recording blunder but keeping my demeanour entirely positive - I am happy with all that's happening, yet not expressing any strong emotion - largely disinterested with things social but listening (it was difficult when Liam told me of his interests and I discovered I could have captured some comments about "Beverley Hills Cops II' I am acutely aware that children are sensitive to any strong moods, I leave that up to the teacher to express, although I do bring their attention to the task over and again when I need to assert my teacher role.

Children ask me when the taperecorder is on, and I let them know. It seems that with my mistakes, it could be on or off, there is always room for indecision and open endedness as far as their 'intrigue about recording' is concerned. I play it laid back and repeat I am uninterested in what they say, I cut anything out that I don't want anyway - hopefully relax them and not put them on their guard too much although I know they must be to some extent from the conversation I have recorded so far.

Observations about this year band:

9-11 yr olds are between concrete and abstract operations, and still need to embody the meanings of words in physical movement, characterising and acting out qualities. Younger ones like Liam have not yet been humiliated into submission.

Avoiding 'halo' effect

It is better in avoiding 'halo' effect to flow with their suggestions - build on their initiative so they do not feel objectified and manipulated - this would corrupt the collaborative and spontaneous atmosphere of the groups even of other members of the class who would talk later to the group I have to be careful to come across as impartial and collaborating. Who knows what data comes my way through what is offered to me from the context.

Notes/Feb27/1996

Rationale for collecting feedback response

The opportunity to play back their voices during the PPAR task is now ripening, after they asked to hear the recording from today, but maybe they have forgotten? It is a better recording, and I sense that they were focused by the questions in a way that helped their voices come across more clearly on the tape.

I have to be careful not to make obvious controlling actions, leave myself open ended and laid back, so that when children are spontaneous I am there to collect recording. If I do not come across as opinionated, then they do not feel threatened by possible evaluative comments and judgements.

I seem to be waiting for the right time, when ***their need*** for feedback is strongest, not mine. When their need to know is irrepressible and strong, they are ready to expand into new perceptions of themselves as learners. I must be responsible for the effect of my 'mirror' on their activities, and handle this delicately.

Research questions

1. *What assumptions are being made in using current categories?*

    - Media links tenuous
    - role of task and text in influencing speech
    - influence of process oriented questions of PPAR
    - different levels of ability at play, supportive/disruptive
    - social function influences cognitive by providing motive?
    - adult voices and social functions performed by them
        are rehearsed, e.g. what appears as lampooning and playing around imitating control phrases of teacher
        are a valid exercise of rehearsal of patterns of emotional inhibition and self control and insisting of self control of another co-operative partner
    - text phrases used in another context - ? too difficult

2. *How can these assumptions be tested and provided with greater details of description or reformulated.*

down.

NOTES FROM VISIT TO STANBRIDGE PRIMARY SCHOOL

Notes/Mar5/1996

5.3.96

Discussion with Teacher

I told her about the way David resisted reading in the Firefly saga, and ended up doing it in the presentation.

T: That's the main reason for the groups.

Re aim of today's task: to give them a chance to use script notation format for a useful purpose of the school play and gain meaning through text being associated with play etc.

T: I have not stapled the pages of text together to give them the idea that reading the text can be shared, not just one person.

Liam works better on his own without David to talk to. Their parents know each other, share interests such as football.

Racine

Racine didn't want to work with the group. Her best friend is Elli. Teacher finds Racine's constant bursting into tears very trying.

Racine and Elli have been friends since playschool, visits Racine. Teacher insists she stays with the group as that is how she set it up (to deliberately help them to learn to get on with each other).

Elli

Likes cartoons, especially Tom and Jerry when the bed fell on them.

'Whenever I start a PPAR I think I have set a task that is too difficult, then they start getting on and work through. I find it exhausting. Children are now quiet and settling down to doing something.

She praises a group who finishes, saying "You never know when the mood to work takes them. That's the first time, you're usually behind." pleasantly surprised.

Teaching and learning context

Task:
"Read the chapter from Wind in the Willows.
"You have to rewrite the dialogue between the animals as a drama" or "You have to write the conversation between the animals as a play"

Racine has joined the group - she has been away the other times they have been recorded. David is going away tomorrow.

Five children sat round the table at the beginning. There were seven groups in the classroom.

Their main task is to turn the conversation between the animals into script for the school play. This is difficult from the point of view of literary text, as the sentences are long and contain long words that are part of the author's particular way of conveying the moods and relationships of his characters, e.g. 'all over egg" being the author's way of describing breakfast egg on the face, which the children found incomprehensible and rephrased "all over the egg".

Natasha and Racine come up to me. Natasha points out the text that recounts what Badger is saying/doing to the reader. 'Is that what he says?' she asks. I explain that the narrator talks to the reader and that the bits in speech marks are what the animals say to each other and which are the bits she has to work on.

Natasha gets up to get another sheet after checking with teacher. David joins her - both boys go to compare notes with the girls and confer with each other about work. Liam comes over to teacher to check work.
David and Liam return to their separate table.
Natasha comes to tell me the tape is finished - they can now use it but this time they weren't sure if I wanted it on again.
Natasha goes over to boys' table and talks about work, takes a page that David feels is his, he goes to teacher.
Liam joins him with writing.
Liam goes back.
David gets up to teacher (who sits at Alex's table).
David goes back. Liam gets up to go to teacher and returns.
David turns to girls' table, turning round and kneeling on his chair, leaning on the back.
Liam turns round and they both address girls with a joke ("Say please" "Give it back" game between Elli and David).
Liam snatches playfully at Natashas sheet - punches the air, playfully, gets up to turn to girls' table standing next to Racine for a minute.
Elli goes out to toilet.

Diary

Note re questions for teacher:

Select parts of transcript and ask questions about specific learning challenges and how the children met them. Return in summer to ask questions to make observations about perceived learning outcomes ***on reflection.***

Select 'cognitive stretch' from task, e.g. firefly, long words of W in W; discerning narrator from conversation of animals, and check out learning.

Check out progress of play and children's involvement's, reactions, etc.

Recording

Tape A/V 1 and 2 record the video track, and Tapes 10,11 and 12 record audio over 5/3/96, 6/3/96 and 7/3/96.

Video tape 30.1.96 has shots of the Hiawatha display, taken by the children using the camera themselves.

Stuck black tape to the camera light so that the children would not have the red light in their peripheral vision and feel overlooked. They still asked me if it was on, and I said I didn't know whether it was working or not.

Boys separate for a few minutes before play, and are not recorded until after play and they take the microphone, leaving the girls without. They suggest they have the tape recorder, so two recordings are made to catch the two halves of the group.

6.3.96

Diary

Note re questions for teacher:

Select parts of transcript and ask questions about specific learning challenges and how the children met them. Return in summer to ask questions to make observations about perceived learning outcomes *on reflection.*
Select 'cognitive stretch' from task, e.g. firefly, long words of W in W; discerning narrator from conversation of animals, and check out learning.
Check out progress of play and children's involvements, reactions, etc.

7.3.96

Task: Follow up from Wind in the Willows on 5/3 and 6/3
AIM: Extending their reading and being stretched with text they couldn't read if they had the choice of book themselves.

Teacher reads the story.
Children read through their writing (story as play script) and sort out actions. They have difficulty in distinguishing the narrative from speech of characters.

Discussion with teacher and headteacher

T: I remembered what you said and listened while someone recounted a previous experience. He wouldn't have said it unless I was there. I know from my experience from doing a Maths course with the Open University that it is impossible to work in isolation.

Headteacher: (when teacher told her that there was very little off task talk) That's good, I'll tell Mary Rose.

T: (re 'precis' of text: she told them to make their own words up) They haven't done it - one group had put in odd extra words of their own. They have been doing a lot of different things. Target group had a hard time, they don't look happy.

T: Today, because they've found it difficult task and because some might have read it, I'm going to read the story to help them.

Diary

This is an example of creative task planning based on feedback - task spanned three days because of school timetable interrupting: a) performance at local Comp School b) a special assembly with practice rehearsal in the morning, and PE in the afternoon.

Teacher makes sure task has outcome, a chance for all to succeed at their own level, and have differentiated task requirements according to ability, although PPAR groups are largely mixed. Work is presented to class, carefully and articulately, then displayed on a wall in the classroom or outside in corridor, or presented as part of assembly 'celebrating their work' to parents (lower or upper school separately).- and then made up into portfolios.
's
Teacher questions give suggestions for new descriptive words 'wriggling' - pupils need to make some of them quickly and immediately, and their natural way is often to respond with behaviour: characterisation with tone; with body movement; and with association to a past memory. Some children are more physical than others, e.g. Liam who uses whole body.

Notes/Mar7/1996

Category: 'wordplay'
Children love to play phonetic games and naturally need this cross fertilisation of speaking and writing experiences. Phonics therefore can come into reading and spelling at their own level, so that the irregularities are a means of making games mixing up meanings and providing humour and pleasure. (maybe force-feeding phonics is to train for bad spelling by reinforcing sense of duty and sanction for failure - meaning games are a means of socialising language and its formal representation in syntax and spelling and children do it anyway).

Discussion with other teacher

Year groups don't do much as a year group, they don't seem to segregate, but the top of yr. 5 integrate with lower yr. 6. School has had 2 years of mixing years

Children of the target group

Racine is very shy. Teacher knew her from infants and expected her to shine at higher school but still remains shy. She clings to Emily's friendship, and therefore doesn't want to work in PPAR group. She cries easily when she doesn't understand.
She hardly says anything in the group.

David also cries when he doesn't understand, although teacher encourages him to ask others. Perhaps this is because of his background, where the parents have a sense of impotence in facing problems with text.

Teaching and learning context

T: (Set up with whole class) "This morning we are going to work on our script. When you have finished it you have to read it through together to make sense. Then you have to add to your script actions (such as) "knock knock at the door". Someone has already done it (Yes). You might need to put stars (P: numbers) numbers or stars.

P: We tadpoled ours so we would know where we got it.

T: (reads story)

(Natasha yawning looks tired. Emma bright and relaxed.

T: (stops to suggest what an be done to indicate action)

Natasha wasn't looking at teacher, gazing to side. Emma looking down at her hands)
Emma and Natasha look at eachother from time to time, sitting next to eachother)

T: I hope that's given you more ideas for directions. If you need to alter your conversations do so.

T: (later) They're working ever so well, really concentrated. I think they gof frustrated yesterday and need little successes or you might not start at all. They need breaks from intense concentration. Theres a process for PPAR, they start noisy and unsettled, then quiet down and eventually produce some good work and get on better together, feel more happy with each other. It's the process as well as the task.

Material context

Book basket 'Tony Ross' with sign 'How do the characters change in these books by Tony Ross. How do they feel at the beginning of the story? How do they feel at the end of the story? What happened to bring about the change?

12.3.96

Discussion with teacher

Outcome from The Wind in the Willows task, teacher's perspective: Very, very good - actions particularly good from target group who used 'hands on hips', which have been chosen as part of the script. It was a hard task and at first I thought 'oh no, they'll find it too hard'.
Today is a comprehension task, with text from children's literature books, but 'not have the challenge of last week's task' in Green Developing Comprehension Book'
They have already seen the play, when the Young Vic Theatre Company came to the school at the beginning of term. It was a wonderful production 'The way they had actors as trees that moved so as to give the impression of the boat moving'.

When the children start work: "They're settling down very quickly aren't they - this is a SAT text, nothing compared to last week's. They'll probably find it easy. I know what's best for them, but they have to do this because its part of SATs - in the past they've found this one difficult, but I think the PPAR has paid off, they're working quite well. They have told me in our reading discussions that they have more confidence, especially David who said at first he didn't like reading, but now he does read much more doesn't he.

T: (After reading session): I am quiet impressed with your reading throughout the year, since when you first did a bit of work like this morning which is quite difficult. I've heard children read and

Teaching and learning context

TASK: Comprehension - text with questions. Liam had different task to girls.
GROUP: Liam with another boy sit opposite Elli and Natasha.

T: (Set up)

This one's a piece of cake compared to last week's one.

After they have finished, they finish a previous task on 'The people who loved trees'

Recording target group

TAPE 12 (b) - 11-11.45 am 12.3.96

Teacher reads story of the Bishnoi, set-up the task. Target group without David.

19.3.96

REFLEXIVE ACCOUNT

Theme: Difficulties of negotiating observer role

1. *Methodology interlinking collection and analysis - Spring 96*

Field notes were the prerequisite to audio and video recordings, and the first stage of data developed from a delicate balance of relationships between myself, the teacher and the children. I had to form a non intrusive role, if I was to capture naturalistic speech events, therefore my own interactions were to begin with a focus for everyone's curiosity and negotiations. Why I was recording them, and how, were to become a focal point in which to build a collaborative rapport, so that my sensitivity as a researcher could inform my collection and this entailed analysing data as I went along. During the Autumn term I gradually made my presence reassuring and non threatening by feeding back what I was doing. I held back from revealing the actual content of the recording and field notes until I felt that I understood how to cross reference these with participant responses. I endeavoured to allow the context to inform me of pupils' and teacher's interests, their obligations to timetables, etc., in order to time the sharing of some transcript material. This whole process was delicate, and I made copious diagrammatic notes, flow charts and a table (Appendix3) that enabled me to cross reference the research questions with the method of data collection.

2. *Use of equipment*

My use of the recording equipment was, therefore, a sensitive issue. By the time the Spring term arrived, the whole class seemed happy to have me with them for a possible whole year, we had relaxed together, and the teacher introduced the recording machines. They had been used to audio machines and observation techniques, so asked their questions with natural curiosity. The teacher set up a task for the target group to use the video camera as part of their presentation of work done to the class, and gradually it emerged that a few older children had used similar equipment at home. As one or two seemed sensitive about being recorded, I tried my best to respect their feelings, and discussed the apprehension we all feel on being, as one member of the target group dramatically puts it "on candid camera"!

It transpired that once the children had used the camera themselves, they offered advice and we negotiated the practicalities together. Where could the camera be positioned, how to record the voices in a busy classroom, and who was being recorded all had to be resolved. As it turned out, there was only one safe position to put the tripod, which was out of the way of general 'traffic' between tables, in a classroom already full with its quota of 36: in the reading corner.

Anywhere else would have been intrusive, and dangerous. The limitations thus presented have resulted in a single perspective being filmed: that of the backs of two children's heads and the faces of those sitting opposite them.

The target group sat on the only table next to the wall plug for the tape recorder. This justified my using the group as being in a convenient part of the room. Wires trailing round the floor in this over-crowded classroom were probably the worst hazard I could introduce, given the insurance risk of electronic equipment and vulnerable fast moving children. This served to offset the 'halo' effect I inevitably would have with an intrusive presence a bit more 'diluted' in that I need not make a formal explanation of my choice of a special group. It was a cause-and-effect rationale, therefore, that sustained the validity of my presence to ' better find out how people learn in collaborative situations and thus help others learn to teach'.

3. *Reflexive account of problems of Participant Observer role:*

I made a great effort to be honest with myself in scrutinising my feelings and tracing the growth of my own understanding, the biases and assumptions I started out with and how they were influenced by what I observed. It was exhausting and enriching, since I believe that researcher reflexivity is an essential component in the development of validity. I became deeply immersed in the two questions: how could I become a better teacher, and how improve on my rudimentary skills as researcher. These preoccupations guided my initial collection of data, for I would later watch everything I thought and took for granted as valid data, and develop closer focus on the relationship between collaborative group talk and literary text.

I found children reacted to my presence by behaving with attention seeking patterns, such as "Miss how do you spell this" or "Miss s/he's taken my pencil" etc. One or two asked why an extra teacher was needed, and the explanation of my presence developed over time as I interacted. The exercise of carrying a dual identity was interesting, and fraught with conflict since I did not know how a researcher should behave who was trying to also be a teacher of some sort. In the end, I accepted my need to behave in characteristic ways according to my needs, as well as to blend into the background of school life. Some teachers were very interested in what I was aiming to do, and I soon felt accepted in the staffroom as a quieter, listening addition to the group. There was a bit of anxiety that I was there to investigate teacher performance, so from time to time I confirmed my focus, and talked at some length to the head of English and the head teacher.

It seemed that they half expected me to be making a more statistical study of the children, and I took pains in explaining that the most I expected was to provide a clearer description of what learning talk had been used in specific contexts.

Personally, I found the experience of being as observant as I could at the same time as being an active teacher very challenging. My mind became absorbed with what I was observing, having in mind the theories of learning talk, and the plans I hoped to execute which seemed at first to me to bring certain disaster in terms of intrusiveness. However, the accumulating data on the way children talk to learn began to interest enormously, and I soon felt geared up to allow the recording equipment I intended to use, to in fact be used by the class teacher in task work. This way the children would identify the intrusion as part of the learning environment and material context of the classroom over this academic year. The teacher and I agreed that a third term would be necessary as a time for follow up collections depending on what emerged during the spring term. I had to work with the unknown, but felt intuitively that unexpected events were inevitable in the life of a school, and relaxed in the sense of an abundance of time.

It turned out that there was a possibility of complete overhaul by contractors of the classroom, since the roof had begun leaking. The last weeks of term were therefore spiced for me by the impending chaos of having to work in the hall and the disruption that would entail. The teacher made reassuring noises, and because she believed we would cope, I began trusting her judgement and my respect for her ways of controlling the class behaviour through positive reinforcement grew.

However, interviews with the teacher were difficult due to the pressure of work she was under, and that fact that most afternoons ended with some meeting or assessment work to do. I felt I needed to be as unobtrusive as possible in my questions, so managed to write up what transpired later in the day, rather than try and set up formal situations. I gleaned times to discuss thoughts and observations with her as they arose, so avoiding raising her stress level which seemed on the edge of overload. In particular, she shared with me the enormously demanding nature of the collaborative group work periods, both for her and for the children. It was to her the time when they were truly stretched to meet the requirements of the PPAR questions (see appendix 2). In these periods, demands on her attention are at depth (reflecting back to the children how they formulate their questions, and report on their group's 'process' skills of communication). Over all, despite the pressure of National Curriculum paperwork and planning for core curricula attainments, she felt very optimistic by the results of collaborative reading, reporting that children themselves had said how they had begun to enjoy reading more. This was a major aim in providing opportunities for social interaction during reading tasks.

Having felt awkward and in an undefined, misunderstood role at the beginning, I completed the first term far more relaxed, enjoying the good humour of the teacher and an easier rapport with the children. My first objective was satisfactorily accomplished.

Teaching and learning context

TASK: "The Sheep Pig"

Read extracts from "The Sheep Pig:" by Dick King-Smith.
2. Make a list of the characters that appear in this part of the story.
3. Then for each character explain how they felt at the beginning of this part and how they felt at the end.
4. Explain what has happened to them to make their feelings change.
5. You have to present this information as a group to the class.

Discussion with teacher

Lee doesn't demonstrate confidence in any area really. (R: he has many verbal skills, word play and perceptions etc.)

This task format has been used before in a text about a fox, so they are familiar with this way of working.

Her role in school is as Assessment Coordinator, Maths Co-ordinary, and School Based Moderator.

Discussion with children

Natasha enjoys Wind in the Willows play, for she is in charge of music - singing. Her favourite PPAR task was 'Hiawatha'. She thought the comprehension task "The Flower Market' "all right" but wasn't very interested. Elli also found it "all right" also W in W.

Material context

Display at the entrance of books children have made imitating the style of the author, Tony Ross - concertina books, small books, laminated books, etc.

NOTES FROM VISIT TO STANBRIDGE PRIMARY SCHOOL

Notes/April16/1996

16.4.96

Discussion with Teacher

T. repeated the evidence for children learning from PPAR tasks: "When I asked them to do a class picture of Wind in the Willows for the hall I simply said you do that, and gave different people a part of it to do in pairs and they just got on and worked solidly through the morning with no fuss, interacting with other groups to get it done. I am sure if they had not had PPAR exercises to do they wouldn't have worked so well.

(This part of the year is when enough time has passed for results to be seen)

On quick glance at my transcript of 'The Sheep Pig' task and her opening set-up talk: 'That;'s not very good is it'. I explained that conversational styles don't adapt to print styles well.

About group re-organisation: 'It's a long task and will take a whole weekend. I'll look at those who I think are not functioning very well in their groups and maybe put them into 3's so that they have to get things done. I think very deeply about it and spend a lot of time to get it right'.

In the staffroom:
The head teacher said to Mrs C: 'I was very impressed this morning how helpful your class is, the children opened the door for me and got the register'. Mrs C: 'Oh yes, they wait for me on the mat in the morning and have my pens and pencils ready. I saw, he wanted to get to his drawer but two other children stood in front of it. He just stood there patiently, saying 'Excuse me'. He's turned out to be a nice boy. When we first got him he was (waves her elbows to indicate his attitude). I have three or four of what I call 'stroppy' ones. [How do you cope?] I separated them. O is a very nice boy now'.

Teaching and learning context

PPAR task:
9.30 Head teacher takes session while class teacher is on a course.

Aim: to see how we work together on PPAR task: 'It's the way you work in a group that we are concentrating on today. When you share it with the class you have got to talk about how you divided up the task.
(Skeleton task).

Diary

I reflect on my role as mirror and wonder how I will explain to the teacher in a reassuring way what conversation differences are - she cannot talk like a book to the children, she would never get anywhere.

Notes/Feb27/1996

Recording: Liam didn't want the recorder on after I turned it over, so I left it. Later I reminded them that I only use learning talk, but most of what they say is for learning anyway: 'You have done very well and had [the recorder] on a long time'. I felt they had been very tolerant, and I had become greedy for data. I noticed Liam looking at me through the rest of the day, reflecting no doubt on the fact that I had respected their choice to switch the recorder off.

It seems that the children anticipate what the teacher likes them to do, and it reflects in their answer to 'how will we know if we have been successful?, i.e. answer: 'Mrs C will say well done'. Also, when she asked them if she should let them go outside and reasons why, they had anticipated her reactions, perhaps because of what she said to them when they were outside, and from other occasions when she had encouraged them to want to meet her expectations. However it may be my own interpretation, since I notice that at all times she attempts to encourage them, display work and make sure all have something to show for their efforts.

NOTES FROM COURTBRIDGE PRIMARY SCHOOL.

8.7.96

I asked Natasha what I should put on a video to show others how they (target group) did PPAR, what would be the most useful points to bring out:

N: Planning. To see how to plan together. How you should work and share it out.

I asked the children what differences they noticed in their new PPAR group:

D: We worked better and got on better.

N: The new group was worse. At least Liam and David got on with their work. David and Jason didn't get on with each other very well.

Teacher's comments on the presence of the researcher:

T: "The children being recorded did not have as much time from the teacher and thus were 'disadvantaged'.

Cycles of response:

T: Children need to make themselves comfortable with the task. There are initial high levels of noise, then it gets quieter and they seem to concentrate more. That is what we do (as adults) isn't it? But we expect such big things from children.

I asked if she saw improvement in their reading.

T: There was definitely improvement with difficult texts, they asked for words which they did not do before in the 'Christmas Carol' task. If you are not confident you don't like to ask for meanings of words. They are more confident and read more at home.

Profiles

These are put together by the children in class, and contain formal responses to their own assessments of the way they work and interests, etc.

LIAM

Interests: Club, sport. *Hobbies*: football.
Things I would like to do: I would like to be Andy Cole the (?)
Organising: I am very good at sorting things out but I'm good at finishing.
My best work: My best piece of work is the potato. I am proud of the drawing. I think it is very neat. I like it.

Notes/Jul8/1996

What did you find interesting in 1994/5?

Homes: We put a brick into water and air bubbles came out. We went a walk to Hoppers House. I liked it allot.
Victorians: Isombard Brunel was a Victorian. We painted a chimney sweep. We made a book.
Materials: I enjoyed spinning wool. I liked teasing the wool. I know the spinning wheel is round.
Food: We made (...) favourite meal is fish and chips.
Egypt: We had to write our names in hieroglyphs. I enjoyed painting Ancient Egypt and we also went to the Egyptian Museum.
Growing things: We grew a potato. We drew a potato. We painted with a potato. We weighed a potato.
I would like to improve at doing a bit more work on Maths, handwriting, English. I have done well in these but I have not done enough and I would like to improve on punctuation.

Teacher's comments: Well done Liam you are beginning to work much harder, but as you say you do need to do some more work. Your story you wrote recently showed a great improvement. Keep it up.

DAVID

Teacher: Well done David, you work hard and always present your work beautifully.

APPENDIX 2

PPAR Task Outline

APPENDIX 2

TYPICAL OUTLINE OF PPAR TASK
(used at Stanbridge Primary School)

TASK:

As a group read the story and then answer the questions together.
The answers have to be presented to me in writing by playtime.
The work has to be a best copy.

PREPARING TO DO THE TASK:

How many parts are there to the task?
What are they?
What do you think you will learn from the task?
Who is it for?
How will we know if we have been successful?

PLANNING THE TASK:

What do we know already?
What ideas do we have?
What is each person going to do?
What do we nee?
Are we ready to start?

REVIEW

What went well?
Why?
Did you understand the task?
Were you pleased with the end result?
Was everybody involved, working?
Could you improve on any thing?
Did you help each other?
What problems did you have to overcome?
How did you overcome your problems?
Have you a plan for next time?

APPENDIX 3

Samples of
Rough Tables and Diagrams

EXAMPLE OF TRANSITIONAL CODING DIAGRAM IN DEVELOPING GROUNDED CATEGORIES

(using principles from 'Basics of Qualitative Research' by A Strauss and J Corbin, 1990)

Dimensional links between categories

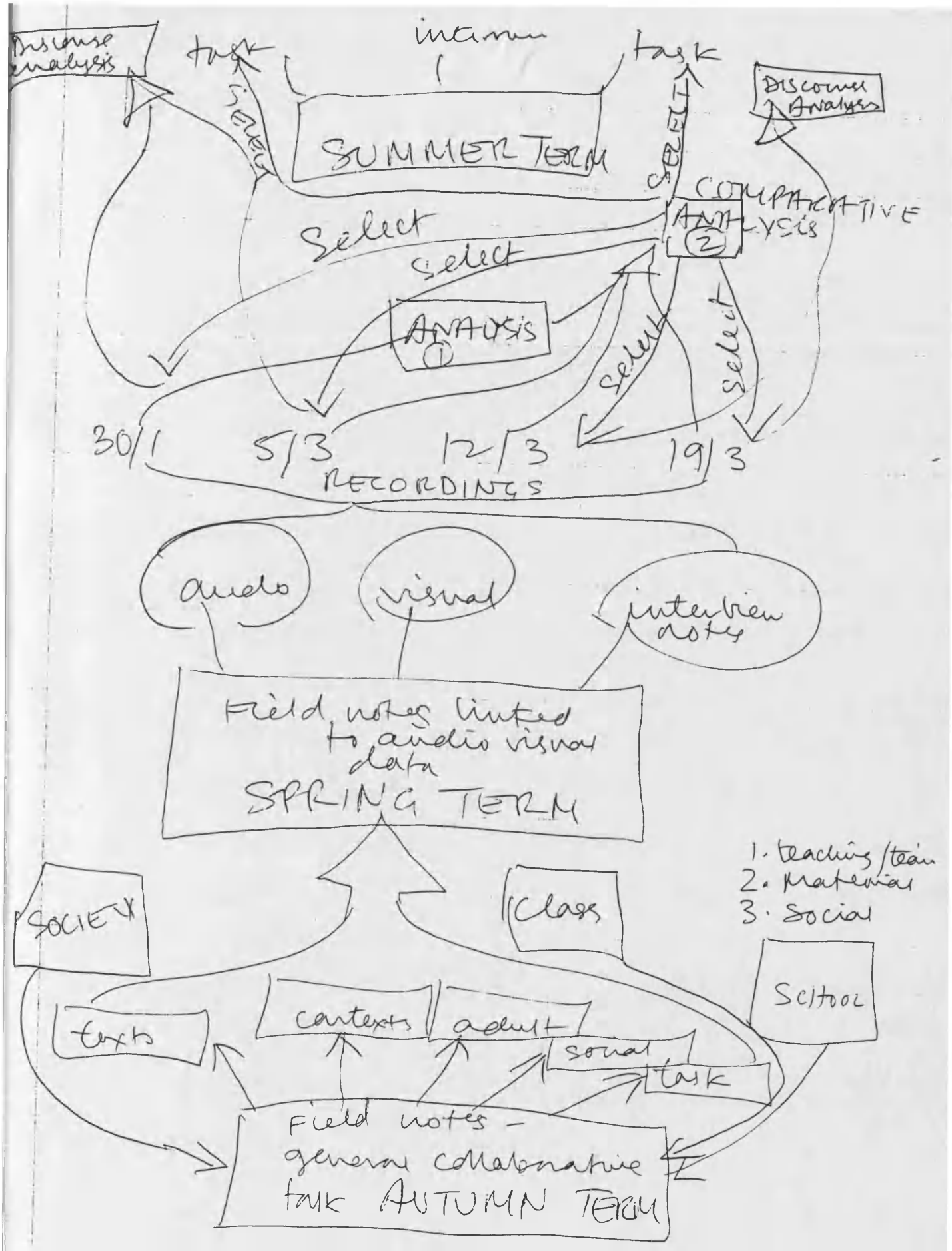
Utterance	**Dimensions of context**		
	Teaching/ learning	**Social matrix**	**Physical env.**
"I saw Apollo 13 twice"	- ability group - 'friction' task - preset groung rules - concept 'taught' to whole class in previous session	- friendship - intersubjective association of thought - sharing materials	Group of 4 sitting at a table making model, materials guide sheet

Comment:

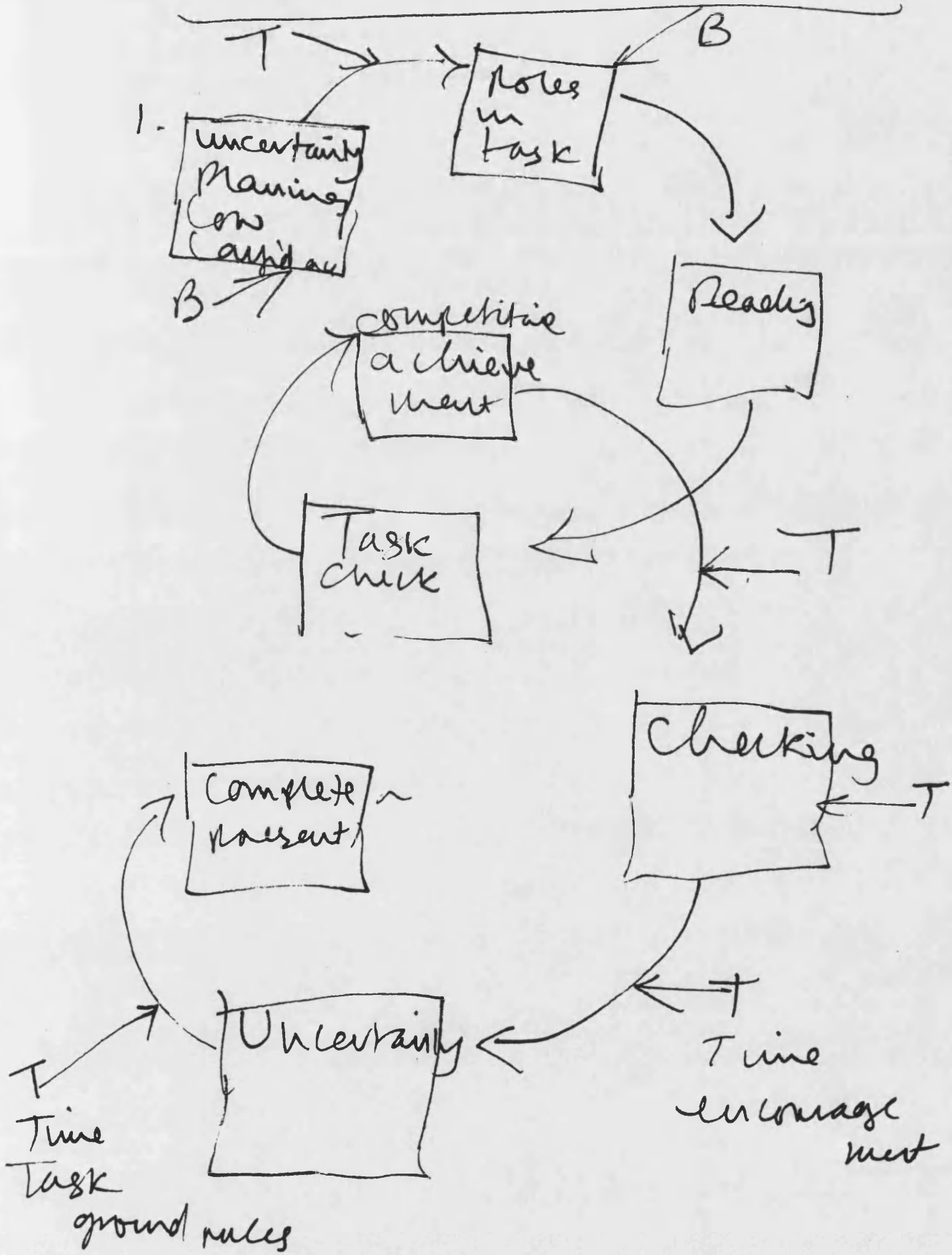
An initial explanation can be given, although the full context of the dialogue was not recorded, in the interests of beginning the process of open coding through dense description. In ansering the question, what do learners say during collaborative work and how does it describe learning talk, we need to speculate about the childrens future grasp of the concept of 'friction', and rely on 'theroetical sensitivity'. We need to speculate about the way the children talked about the film in other situations, rehearsing 'adult' speech forms from the film script ('voices' populated by others' intentions, Maybin 1994) and bringing their own intentions to bear upon them.

This is small example of the way children spontaneously recall their experiences while doing practical tasks related to guided whole class instruction focussing on a new concept, in this case scientific - 'friction'.

Building on this category, work can now begin on selecting other similar types of utterances and/or dialogues, building grounded theory about they way children use talk to learn.


Discourse analysis
task
select
interview
task
SUMMER TERM
select
Discourse Analysis
COMPARATIVE ANALYSIS (2)
Select
select
ANALYSIS (1)
select
select
30/1
5/3
12/3
19/3
RECORDINGS
audio
visual
interview notes
Field notes linked to audio visual data
SPRING TERM
1. teaching/learning
2. Material
3. Social
SOCIETY
class
School
texts
contexts
agent
social
task
Field notes - general collaborative task AUTUMN TERM

Stages of response cycle



APPENDIX 4a

Sample of Rough Descriptive Analysis - Part of Task 2

Following the rough hand-written transcriptions, a tentative rough analytical account was started on Task 2 ('Hiawatha's Childhood') in order to begin the selection of critical incidents for deeper analysis. Further statistical descriptive accounts were made at later dates which were of value purely in context of the researcher's own on-going analysis, being the first attempts at analysis done on hand written transcripts. Although their use is limited because of their simplistic formulations, they did serve as transitory analytical guides by providing an indication of some rough comparative features of the tasks. They were discarded at subsequent stages and as their contents are considered to be coherent only to the researcher in context of the inductive process, it is not appropriate to reproduce them for publication.

Task 2: 30.1.96 - PPAR task,'Hiawatha's Childhood'

TASK 2 - 30.1.96

Key:

SCAFFOLDING	=	Teacher input
TASK/TEXT	=	Work on text of task
LIT TEXT	+	Work on Story Text
SOCIAL/TASK	=	Talk about social dimension related to task
INTERTEXT	=	Reference to other text
ADULT SPEECH	=	Rehearsal of adult speech forms
SOCIAL	=	Purely social topic
INTERCONTEXT	=	Reference to other context(s) or writing
SOCIAL/CONTEXT	=	Talk about school learning context

Page of trans-cript	**Topic of Talk**	**Category**
1	Help eachother read and understand text	TASK/TEXT
	Start writing answers to 'Who does what?'	TASK/TEXT
2.	Spell Hiawatha	LIT TEXT
	Play with name	"
	Discuss reading abilities	SOCIAL/TASK
3.	Discuss reading abilities	SOCIAL/TASK
	Start to read poem	LIT TEXT
	Read task and answer question "Who is it for?"	TASK/TEXT
	Discuss how to learn and understand tasks	ADULT SPEECH
4.	Play with name of firefly	LIT TEXT
	Refer to previous task	INTERTEXT
	Try to remember film	INTERTEXT
	Answer question "How	

	to recognise success?" (merit points) Write answer	ADULT SPEECH
5.	Write answer	
	Name of picture?	INTERTEXT
	Criticise drawing	SOCIAL/TASK
	Talk about Katy	SOCIAL
6.	Dramatic tone for 'naughty'	ADULT SPEECH
	Sings 'camera never lies'	ADULT SPEECH
	Discuss misspelling	TEXT/TASK
	Les complains "let me do something'	SOCIAL/TASK
7.	Boy defers to girl, 'you know poem'	SOCIAL/TASK
	Dispute about best task sheet	SOCIAL/TASK
	Play on name "Wah Wah"	LIT TEXT
	Task ques: 'What ideas?'	TASK/TEXT
	Dramatic tone 'that's a warning'	ADULT SPEECH
	D starts to draw	SOCIAL/TASK
	Discuss spelling	TEXT/TASK
8.	Argue about what each will do	SOCIAL/TASK
	D wants to do his own	SOCIAL/TASK
	Other suggest colouring and sharing	"
9.	Discuss how to share work	"
10.	Write agreed jobs down	TEXT/TASK
11.	Argue and discover jobs	SOCIAL/TASK
	Ques "Are we ready to start?"	TEXT/TASK

APPENDIX 4b

Sample of
Critical Incidents
taken from Task 2

APPENDIX 4b

CRICICAL INCIDENTS
SELECTED FOR SECOND STAGE OF ANALAYSIS

Sample (a) - Task 2

(Categories: Task; Social; Context; Intercontext)

302 G: To read better [reading answer]
303 D: What
304 G: Yeah you gotta read (better n' that)
305 L: (.....) don't you
306 D: [moans]
307 G: (...) read upside down
308 L: I can't 'ardly read that
309 P: (...to read)
310 B: "Firefly Wa Wa Taysee" [reading]
311 G: No I (...) I know why
313 D: Why
313 G: It'll, it helps you sing, it says
314 [referring to text]
315 B: It will [simultaneously to writing]
316 G: Sang a song
317 G: Oh sing
318 (...) know how to read a poem
319 (...)
320 G: No I've said that twice
321 E: (Natasha's) on her own isn't she
322 B: Yeah
323 E: (Natasha's) on her own
324 Pn: (...) Eli, Eli-
325 B: "Who's it for?" [reads question]...
326 just to think (...) the class
327 G: Oh
328 N: ..and for us to learn (..)
329 (
330 L: what do you [sing song
331 tone]
332 N: ..to read and write
333 (
334 B: learn from the task
335 N: ...to draw
336 L: I'll think of what you learn from the task
337 (...)
338 L: You learn how to understand, you
339 learn how to understand the tasks.
340 D: (Oh good..)
341 L: I know, you learn how to understand
342 the tasks [trying to be heard]

Sample (b) - Task 2

(Categories: Context; Task)

265 G: **Lee**
266 B: **What**
267 G: **Turn round**
268 B: **(No...)**
268 B: **[giggles] cameras lookin' at me**
269 G: **Go on then OK then sit there then so**
270 **it:can't see you**
271 B: **What we will learn (...how)**
272 G: **To draw**
273 Pn: **[giggling]**
274 G: **Don't turn round the cameras on us**
275 G: **Pretend you're writing**
276 G: **(Is she) writing (...) what will we**
277 **learn from the task and she**
278 **said learn to draw**
279 **(**
280 G: **draw**

Sample (c) - Task 2

(Categories: Intertextual; Adult 'voices'; Task; Text; Social)

464 B: **Yes all right just draw a picture**
465 L: **Walla walla**
466 G: **That's a warning [dramatic**
467 **American accent]**
468 P: **(.....eel)**
469 L: **That's a warning Natasha**
470 P: **(.....eeel)**
471 L: **That's a warning**
472 P: **(....)**
473 G: **I hope you know what you're**
472 **drawing, David**
473 P: **('s a warning)**

APPENDIX 5

Transcripts of
Audio Recorded Children's talk

Appendix 5

Task 1: 19.1.96

TRANSCRIPT OF TAPE 19/1/96 - STANBRIDGE PRIMARY SCHOOL

Code

P =	Pupil
PN =	Many pupils
G =	Girl
Gn =	Girls
B =	Boy
Bn =	Boys
T =	Teacher
ST =	Support Teacher
R =	Researcher
E, N, D, and L =	Children where identified by name
are =	Emphasis
(...) =	Inaudible
(I don't) =	Indistinct
(=	Links simultaneous talk
[ ] =	Researcher observations
(-) =	Gap between transcripts
..... =	Pause between words
- =	Pause, hesitation within a word

TASK:

Cut out the pictures and stick onto clean sheet.
Write out conversation for each picture underneath.
Write a story from all this.

AIM: Collect information about what children bring to the task

TAPE: 3a

Time: 9.30am

(David offers questions and suggestions more often that the others.
The children explore sentence construction and grammar with repetitions to serve as comprehension strategies)

P: They could be kidnapping
P: Did Miss say it was good
P: Yeah, she said it was not the drawing it was the conversation
P: (...)

45 L: And there might be a million pounds in there and they went
46 "It's there" when there was a million pounds in there [tells a
47 story of his own]
48 D: Could
49 L: This is easy
50 D: Yeah, but there's a lot of parts to it
51 G The easiest is the drawing bit. Mine (...)
52 P: So is mine
53 D: My mum (...)
54 P: (...)
55 P: 'Ave you got the book 'ere
56 D: No I'm getting it on Wednesday night from me dad's ..... Well
57 my dad's (...) I think he's got (...) stickers. I got the ones I got
58 yesterday. It's got three (...) and two (...) and I got two little
59 (...) from (...). I got seven stickers (...)
60 P: Wowee, seven
61 L: I cut the wrong bit out
62 P: (...)
63 G: How d'you spell help?
64 G: H
65 L: E
66 G: H
67 L: L P
68 G: H
69 L: E L P
70 G: H E L P
71 P: (...)
72 G: It's indoor playtime today
73 B: Yeah, but there's still an hour, well not quite an hour
74 P: (...)
75 L: Woopsadaisy (...). Woopsadaisy [interpreting illustrations]
76 P: (...)
77 L: Hey, look, he's got, he's got trophies
78 P: (...)
79 G: He's got buggy racin' trophies [giggle]
80 D: Yeah
81 G: What are those trophies for?
82 D: Go cartin'
83 B: Well it's, erm (...) bike making and do like this
84 B: Racing carting (...)
85 B: It 'as to be like
86 (
87 L: ...a bike
88 B: A bike or something
89 B: What do you make it with?
90 B: Metals, plastic tyres

B: You ain't goin' to make any of that
B: I know (...) I don't make 'em, my friend's dad (makes them)
B: Oh, is he good?
B: Yea, 'e, erm, works at the (...) ambulance
B: Charity
B: Yea
P: (...)
[they switch off recorder]
[Liam seems to be dramatising the story connected to the pictures, using American accent as the characters kick a ball through an open door]
P: (...) make it work
L: I got one, I know [offering a scenario to the group's narrative:
"Oh no, it's gonna miss the butchers' shed. Sarah go 'n get it (...) Sarah go 'n get it"
Sarah: "No David, you get it"
David:"You kicked it in through, you get it"
Sarah: "No, howabout we both go in there?
David: "OK, that's a good idea, but what if he comes back, what if he sees us?"
Sarah:"He'll probably kill us, but we don't wanna get killed"
David: "Oh yearh, I forgot"
[other children construct the narrative following on from this]
D: [giggles]
David: "We better go ..'n get it...before we get done
G: "..because that.."
L: "that's my best football, I got it for my birthday"
P: (...)
G: "Better get it quick"
L: "Got it, O-oh, they're coming back, O-oh, better hide in this box"
G: ""O-oh"
[their voices stop and start]
P: (... back)
P: Then they say "O-oh_
D: "I think they're (in) trouble"
L: "I think we're in trouble, so we better get out"
P: "I don't think so"
[voices stop and start with incomplete sentences all together, excited and fast]
L: "O-oh, we're in trouble"
"Someone's coming (...) bubble
(
D: "Someone's coming

[boys use a sing song tone together as if rehearsing line of a song]

L: "So (...) it means..."

G: Bit of wasted paper innit

G: I don't think so

(

P: (...)

(

....kidnapped

G: Why

L: 'Cos they're going to Ha-Hawaii this, today. They're going to Hawaii on a pla-plane (this day). "O-oh, we're in trouble. Someone's gonna (...) bubble" [sing song, same line of the song as before]

"O-oh, we better jump (...) picture". Weow

(

G Liam

L: That's a great one, innit [appreciating the drama, excited tone, switch off recorder]

.....

L: Sarah: "O-oh, I'm going to miss the ballet dancing tonight" [giggles]

"O-oh, I'm gon' to, I'm goin' to miss ballet Dancing tonight [adding emotional emphasis for the character]

(...) "....an' Sarah's punchin' in

(

G: Oh... Liam

L: ("N they go) pv-v, pv-v [punching sounds]

(

G Liam , what (they) goin' do

L: [giggles] hey, I'm on candid camera

P: (...)

[as they cut and stick and add writing for sections, Liam repeats his punchline for Sarah "I'm going to miss ballet Dancing tonight" twice, and he takes up the theme again, voicing the speech of the characters:]

P: (...)

L: Yeah, but they're poor people, they can' afford to (...). Yeah but they won the lottery on Saturday.

Pn: [giggle]

L: They won the Sa- the lottery on Saturday, they keep it in that wooden box [thump on table] (...)

P: :Ah-h"

P: "Ey, hooray"

(

P: "We're rich"

183 L: "We're rich, but ....we're going to Hawaii alone...m-m"
184 D: "Alone in Hawaii, ha.."
185 G: "Hawaii" [awstruck tone]
186 L: Home alone in Hawaii [dramatic tone, announcing title of a
187 film] . No 'Home Alone II in Hawaii', Home Alone...'
188 (
189 D: Home Alone
190 L: Three in Hawaii, blastin' away
191 (
192 D: They won't have that
193 L: What?
194 D: They won't have that
195 L: Wa'?
196 D: They're in Europe
197 L: Who, 'Home Alone Three'
198 D: They're in Europe
199 B: Yeah but they didn't...[another boy's ideas modify the
200 theme]
201 L: "OK, why don't we both go and get it? O-oh, Butcher's back.
202 Mr Butcher and Mrs Butcher
203 B: Where did this Butcher
204 (
205 D: Yeah, Mr Butcher and Mrs Butcher,
206 they go and 'ave a conversation as well (...)
207 L: Mr Butcher and Mrs Butcher is like "Where did you, why did
208 you hide all the money?
209 G: Then he (lied)
210 L: I hided it on a bus
211 P: (...)
212 L: "O-oh, our ball's just gone in Mr Butcher's garden. O-oh,
213 we're in trouble
214 (
215 D: we're in trouble(...)
216 P: (...)
217 L: "Oh no, our ball's gone in Mr Butcher's garden"
218 (
219 G: (... conversation, right....)
220 L: "Our ball's gone into Mr Butcher's garden"
221 G: (...) that's the conversation, right?
222 L: "O-oh, the ball's gone into Mr Butcher's garden, he's goin' to
223 kill us"
224 David: "Where's he now?"
225 Sarah: "David, go and get it"
226 David: "No, you"
227 Sarah: "No you"
228 David: "No you"

229 Sarah: "Ok, I'll get the ball for you"
230 David: "OK, that's a good idea"
231 Sarah: " (What if) Mr Butcher comes back?"
232 David: "Oh 'e won't do nothin' (...)"
233 P: (...)
234 P: "O-oh, Mr Butcher's back"
235 P: (...)
236 P: "O-oh, Mr Butcher's back, let's hide in this box"
237 P: (...)
238 P: "Let's hide in this box"
239 P: (...)
240 L: I'm doin' David and Sarah
241 P: (...)
242 D: Kick
243 P: (...)
244 P: Kick
245 (
246 P: Kick
247 P: K I (wha- kick?)
248 D: Kick
249 G: Kick the netball
250 Kick the netball
251 Kick the ... table
252 P: (Didn't kick the table)
253 G: You did
254 P: (...)
255 B: It's indoor playtime
256 B: No, stop rainin'
257 B: Yeah, but if we're playin' Ross then who else is goin' to play [
258 they discuss other boys]
259 B: Don't let cissy girls play
260 G: I don't play that
261 P: (...)
262 G: Yeah, it's rude to whisper
263 P: It's rude to whisper
264 B: well, you can't talk about much, can you
265 G: Talk about better things than you 'ave
266 G: she can talk about whatever she wants to talk about
267 P: (...)
268 E: I can talk about it. This is how you spell much, M U C H.
269 there you are, I spoke about it
270 P: (...)
271 P: That, that ring suits you
272 P: (...)
273 G: What's wrong with it
274 G: Is it not flashy?

275	G:	No they are
276	G:	They're not, they are not flashy ones
277	D:	(...)
278	G:	They're not flashy
279	B:	Well, they're shiny
280	B:	Yeah, they're shiny
281	B:	Yeah, they shine
282	D:	(...)
283	G:	They don't flash, they shine
284	B:	They don't shine, they flash
285	G:	They do not flash
286	B:	They do flash
287	G:	They do not flash
288	P:	(...)
289		[Liam picks up theme again]
290	L:	They go "Oh no, where are the kids" and then they go "O-oh,
291		Sarah's going to miss ballet dancing"
292	P:	(...)
293	N:	That's right, isn't it Elli [checking spelling] K I C K E D
294		kicked
295	G:	K I C K E D
296	G:	Yes
297	G:	K I C K K .... E D
298	P:	(...)
299	G:	K I .... C K .... E D

Appendix 5

Task 2: 30.1.96

TRANSCRIPT OF CHILDREN'S TALK - 30/1/96 - STANBRIDGE PRIMARY SCHOOL

Code

P =	Pupil
Pn =	Many pupils
G =	Girl
Gn =	Girls
B =	Boy
Bn =	Boys
T =	Teacher
ST =	Support Teacher
R =	Researcher

E, N, D, and L = children where identified by name

are =	Emphasis
(...) =	Inaudible
(I don't) =	Indistinct
(=	Links simultaneous talk
[] =	Researcher observations
(-) =	Gap between transcripts
..... =	Pause between words
- =	Pause, hesitation within a word

Audio Tape 6(a) - 30.1.96
Video tape (1)

Task set-up

Time: 9.15am

T: This morning we are going to do a PPAR task and we are going to use some verses from 'Hiawatha'. I don't know whether anyone's looked at the book, but on each page there is a very small verse and that is what I want you to do. Your task is to interpret this verse as a picture and I have been quite specific about how I want it...(P:...) That is how big the verse is. Now in each envelope there are two versions, so everybody will share a copy of it when you read it. when you read, everybody can see the text (...). There are two exactly the same, right, because you would not be working together if I gave you two different ones.

I am only going to read part of the task to you because one of the thing that I want you to do is to learn to read and

understand the task that you have to do. I have been quite specific about how I want you to do your picture, I don't want felt tips used. I want either wax crayons or pencil crayons. I don't want (...) I want either wax and we have got plenty of those. I am also going to be specific about size of the picture. I want A3. Right? I have put that on your task, but I'm telling you (...)

P: Miss, one of the groups used the video camera to record their..

T: If one of the group is going to use the video camera, the video camera will be on so that while you are working it will be videoing you.

P: Will one group going to use it to record their presentations?

T: No (...) I want everyone to present it..on your task sheet. It tells you how I want you to present it. I am not going to read you the task, I want you to read and understand it, because some people don't always read it carefully enough. Right? So you will know...how many times are you going to read it through, Aki?

A: Two or three times.

T: Right, so you are going to know what you are actually going to do.

P: Until you understand it.

T: Right, until you understand it. Which is why I have actually left that bit blank so you can write your task in. You don't have to write it like I have written it down, you can write it in your own words, OK. Then it, I have now asked you "How many parts are there?" Then you should have really to look at your task and understand what you have actually got to do.

P: (...) different PPAR tasks?

T: We're all doing the same job, but we are using different verses, all right?

P: (...)

T: I think two groups have got some verses, but no more than two groups have got the same verses. Now what I want to look at very carefully as well, something we have not looked very carefully at, when we..after we have done our presentation, the way we review, because I really want you to think about the way you ask, right. Who you worked with. Did you work with everybody in your group, or did you just work with one person. Was all, was all the jobs shared out equally, was there someone sat back doing nothing? Right, so that will help you...think about that while you're working, think about these things. Laura?

L: (...)

T: Well, that's not the idea of group work. You have got to share your ideas. Laura just made a point. Some children don't do things because they not allowed to do it. Now that is not the way we are working. Everybody has to share, right? Now I think if that is what you mean, your group, I think I want to know about it. I think you should put your hand up and I will come and talk about it. (...) It is not hard to work, is it, it is not the right idea. Group work is sharing ideas, compromising, isn't it John?

J: Making sure you are working well..

T: Because if somebody's got, has got an idea, that you are not sure it will work or not (P: ...try it out). You can try it out, you can adapt it, yeah, you can put...

P: You can put both of your ideas together and see that you get (out) of it.

T: Everybody's ideas can be written down. Because they are written down doesn't mean to say they are going to take place. Now some people have said to me they have planned, they've done all their lovely planning, as they work along they said, "But we have not done what we planned", because as you have gone along you have changed your ideas. All right"? Because sometimes you think of something better, all right? But you have got to share your ideas and you have got to share working with each other. John?

J: Is there a time limit, Miss?

T: I want this...it says there when I want it presented, OK?

P: (...)

T: I think that is something your group has to decide.

N: Do we have to do a rough copy of the drawing?

T: Yeah I think you have got to decide that, you know whether you are going to do a first layout, you know whether..

P: Is this, are we just doing this in the morning?

T: Its, it says in there, right? so now normally people have got their little spaces where they work, haven't they, on their table. I think we can still manage to do that, but when we move our tables..(...).

P: Can we work in the practical room?

T: I think there's somebody in there.

P: Miss P...'s class.

T: Right, I have asked you a question, I said when we move tables, how are we going to do it? Elli?

E: Lift them up quietly.

T: Right, lift them, and I think, because you are going to have to do some very neat work, I think it would be a good idea that the children who work on the carpet do exactly as they did last time, put their tables on the carpet and then you can work better around one table, otherwise you are two spread out. If you are working with a table (...) table, I don't think you can work and communicate very well because you are too far apart. So I think today you need to think about the arrangement of your group as well. David?

D: (If you are on one table, right,) and you have got your piece of paper, another person has, is opposite you, their piece of paper is coming on top of yours (...)

T: Right, then I think you should think about layout of your tables, because they don't have to stay like that, do they?

John: Mrs. Chance, they can we do what we do, just moved our tables apart and out a bit and after we did something and we talked about it we went off and worked on different tables, so we did work together.

T: I think, I think that is a good idea, so initially if you start working together, then find yourself a wider space...

P: Mrs Chance..
(

T: But when you're discussing and working out what you are going to do, I think you need to be quite close together.

P: What about when you (take) that table over there (...)?

T: Yeah, yeah, yeah, that is fine (..) everybody's happy and they are working and communicating and talking to each other. So we need to get ourselves together and organise in our groups. Please remember what I said about moving your tables. We are going to have, I think, about 5 minutes to organise your tables, then everybody should be sat on their bottoms starting on there (work).

[Time: 9.45 am]
Tape 2, side A

G: I will read the first part.
B: (I am)
(...)
L: (We will)
D: Sh- let them think
L: [Giggles] we will step on it or we read the poem four times.
[Children are reading the task]
G: (..) sentence
G: What does that say?
D: ""Present..present..."
G: "Drawing, reading, describing [emphasising], presentation
(
D: Presentation
L: Presentation (...)
D: "What do you
(
G: presentation
(
D: think you will learn from the task?"[reading question]

230 G: No you give it to me.
231 G: Liam
232 L: What
233 G: Turn around
234 L: (No..)
235 B: [giggles] Camera's lookin' at me
236 G: Go on then. OK then sit there then so it can't see you
237 B: What we will learn (how..)
238 G: To draw
239 Pn: [giggle]
240 G: Don't turn round, the camera's on us
241 G: Pretend you're writing.
242 G: (Is she) writing (...) what will we learn from the task and she
243 said learn to draw
244 G: [giggles]
245 D: We gotta draw on it OK then (...) Liam c'm on it's your go
246 them
247 L: How to draw
248 G: Thank you
249 B: (..)
250 G: Better
251 B: (How d'you spell) 'task'?
252 G: How d'you spell 'better'?
253 G: Thank you
254 B: (...) task
255 G: Yeah
256 B: How d'you spell 'Hiawatha'
257 Pn: [giggle]
258 G: Very clever
259 B: (You don't like me)
260 G: (Yeah
261 B: Hiawatha [dramatic tone]
262 G: "How to read better" [reading out answer to question]
263 L: [giggles]
264 G: Liam you do come up with some bright ideas then
265 [sarcastically]
266 G: I just did
267 G: No I'm on about him
268 D: (... you think...) [moaning tone]
269 G: To read better [reading answer to question]
270 D: What
271 G: Yeah you gotta read (better n' that)
272 L: (.....) don't you
273 D: [moans]
274 G: (...) read upside down
275 L: I can't 'ardly read that

276 P: (...to read)
277 B: "Firefly Wa Wa Taysee" [reading text]
278 G: No I (...) I know why
279 D: Why
280 G: It'll, it helps you sing, it says [referring to text]
281 B: It will [simultaneously to writing]
282 G: Sang a song
283 G: Oh sing
284 (...) know how to read a poem
285 (...)
286 G: No I've said that twice
287 E: (Natasha's) on her own isn't she
288 B: Yeah
289 E: (Natasha's) on her own
290 Pn: (...) Elli, El-
291 B: "Who's it for?" [reads question]... just to think (...) the class
292 G: Oh
293 N: ..and for us to learn (..)
294 (
295 L: What do you [sing song tone]
296 N: ..to read and write
297 (
298 L: learn from the task
299 N: ...to draw
300 L: I'll think of what you learn from the task
301 (...)
302 L: You learn how to understand, you learn how to understand
303 the tasks.
304 D: (Oh good..)
305 L: I know, you learn how to understand the tasks [trying to be
306 heard]
307 D: (I haven't got a) pencil
308 G: Pencil
309 L: I'm
310 D: Mine
311 L: Oh
312 D: S'yours
313 L: Is it
314 (Just a minute)
315 D: (I's mine cos) I've got it in my hand, this is mine
316 L: [giggles]
317 G: It's got my name on the back anyway
318 D: (...) got a willy
319 P: [giggles]
320 (...)
321 Pn: "Wa Wa Wa Wa" [playing with text]

P: I think so cos (...) has to do somethin' else
(...)
G: Put your hand down or else we'll get into trouble an' all
G: Like when, erm, we did that erm Narcissus (task)
(
B: (I wasn't even there)
B: Put
(
G: Yeah on the, on the film (...)
L: [giggles] (...joke ...)
G: "How will you know if have been successful?" [reading question]
D: I don' know how will we..
G: Miss will give us a merit [suggests answer]
D: Yeah, Miss will give us a merit
G: And give us a 'well done' like we did on the last one [jovial tone]
G: Oh look (...)
D: [giggles]
G: Put 'Miss' again (...)
P: N-n-n
G: Know her name?
L: No
D: I know 'ow 't spell (mercy)
G: Guess what
G: ."...will give us a well done' [writing]
G: Miss will you turn the video camera off? [to researcher]
B: Give a
G: D'you know what her name is there, you know what her name is there?
G: Yeah
G: Her name's (Janice)
P: Yan Yan
P: What's last name
P: (Sh...) it says it on there you see
P: (Sh...)see there on the drawin it says it (..) on the drawin' it says it
G: (...)
G: No
D: (...drawin' in it)
P: Yeah s'crap
P: Yeah
P: Yeah
E: [giggles]
G: (sounds like...) or something

E: [giggles]
(...)
P: (...) used to go out with (....), everybody knows that
D: Who used to go out with (...)
G: You [giggles]
[many voices chatter]
G: Katy, Katy would what Katy would what
P: (....) [giggles] (I could kick you... Sarah)
G: What have you put?
G: Miss will give us a 'well done'
(
B: I've sat on my pencil case
(...)
G: Naughty naughty naughty, you've (...)
P: [laughing, giggling, humming tune, etc]
N: And the camera never lies [sing song tone]
L: Why don't you let me do something for once
G: Yeah Liam, go on then [lightly]
G: [giggles]
D: Just finish that one off
G: "The task"
G: (what we gonna put?)
(
B: "Ta -"(...)
G: Look she's put 'tast' [giggles]
(
B: Not me, her
G: She put 'tast'
G: (...) 'es allowed to finish it off
L: OK then
G: The task is a poem
L: 'The ta-' [writing]
G: I put a 't' instead of a 'k'
L: What I'm writing now, 'task'
D: What ideas do we have
L: Erm
(
N: Task and the poem cos we (read)the poem first
L: I don't know
N: S'you do
G: We don't, I aren't ready yet
(
D: (sit on the floor then) c'mon you
know the poem, she knows the poem
N: Well we can do it in three can't we (...)
D: That's ours, we had the border one

414 G: (...)
415 D: We had the border one
416 E: This is ours now (...made sure we had the best one)
417 N: [reads] "So the firefly Wa wa Ta sa fa la la tam
418 tay do
419 (
420 P: Elli
421 D: Hiawatha is a cow (...)
422 (
423 P: and the poem
424 B: Wa do wa da walla walla
425 (
426 G: (.....) what ideas do we have? [paraphrasing
427 the question]
428 G: To draw a picture
429 P: Shut up
430 B: Yes all right just draw a picture
431 L: Walla walla
432 G: That's a warning [dramatic American accent]
433 P: (.....eel)
434 L: That's a warning Natasha
435 P: (.....eeel)
436 L: That's a warning
437 P: (....)
438 N: I hope you know what you're drawing, David
439 P: (s a warning)
440 L: How do you spell
441 D: I'm drawing
442 P: What
443 L: How do you spell (....) picture
444 N: 'Pick-cher'
445 D: No (I'm not drawing it)
446 N: OK I'm not colouring it in then
447 D: No
448 G: You draw, we colour
449 D: No
450 N: Yeah
451 E: We all draw it and we all colour it, right?
452 N: (...) go on then
453 B: Mrs Chance (...) what is each person goin' to do?
454 G: No you don' 'ave to
455 D: What does each person going to do, colour it?
456 G: I don't know
457 D: Let's say we only got to draw one each
458 (...)
459 N: 'Course we don't

E: What do we need? [paraphrasing question]
(
L: That's work' separately innit?
E: (...)
N: Why don't we all do one together
P: (...)
D: I want to do my own
N: So you can do your own then
E: Yeah you can draw it (I don't mind colourin')
D: No I want to colour it and draw
(
P: You can draw then
L: Who
(
N: You can draw, you can draw some of it and you can colour some of it
E: Yeah
N: But we've all got to do a bit
D: Let's just do one each (...)
N: (Then it's) going to take a long time
D: No not if you do one between
(
P: And then you
N: And then you've gotta talk about it yourself
D: But I, we're gonna draw a picture each. Liam, Elli and Natasha are goin' to share an' you n' me are goin' to do one each
L: I don't like (...)
E: Yeah but you 'ave to describe who
(
D: Stop organising
E: (...) tell everybody 'ow to draw
G: (...) I can't
D: You gotta organise it, right
N: You said you'd draw
D: Let's draw one between us, yeah
L: No we gotta organise it, right
E: We all spoke in the presentation of the Carol, you never spoke, so this time you can do the speaking.
D No I'm not touchin' it
E: Ye-es [emphasis)
(
N: Come on Liam you never talk
(
E: Yes
N: We're always doin' it

506 L: (...) arguing, why can't we settle down
507 N: Don' draw it, (Liam) colour it and we'll (talk about it)
508 (
509 L: (...sort it out)
510 E: Yeah, you draw it and colour it and we'll talk about it
511 L: Get your pencil case (...) [holds up the case]
512 D: I'll draw it and colour it and you can talk about it.
513 (
514 N: No
515 D: Yeah
516 N: Can't make me
517 G: We've gotta help colour it
518 B: Only a little (...) tiny weeny bit
519 (
520 G: Yeah OK
521 [clinking noise as drawing proceeds)
522 B: M-m that makes a noise, do it back to back
523 [rippling of paper]
524 E: Ah
525 B: Yes (...) (noise)
526 B: That makes a noise (...)
527 (...)
528 N: "Elli and Natasha and Liam are going to..."[writing]
529 (
530 G: going to
531 G: No cos that's not fair, you got all the (...)
532 D: An you're going to help colour
533 L: Tiny bits
534 N: I'll tell Miss you're not going to let us do that, it's not fair
535 otherwise
536 E: And so is David [emphatically]
537 P: [giggles]
538 G: (...)
539 N: (...) and so is David
540 E: And so is David
541 E: Did you hear that
542 B: And all ofa, all
543 (
544 P: all of us (...)
545 P: All of us
546 (
547 P: us
548 B: and a
549 [children verbalise the answers to the questions together as
550 Liam (?) writes]
551 G: And David can write the page for us and we'll read it

552 B: Yeah
553 G: Yeah
554 D: You're reading, you're reading, you're reading
555 G: No
556 (
557 G: Yes you <u>are</u>
558 G: Us three are readin' and he's holding the picture up to
559 L: I'm not readin'
560 (
561 G: describe
562 (
563 B: Wha' a split this is [giggles]
564 L: I'm not readin', I'm not readin' OK then you two can hold the
565 picture up
566 (
567 G: You two can read the smallest part then Liam
568 (
569 P: Ah you
570 can read colourin' that
571 L: Colour it in
572 (
573 G: Don't forget we have to tadpole this
574 G: All of us are colourin' in
575 P: Yes
576 (
577 P: Yes
578 P: Yeah an' he gets (...)
579 (
580 D: (...) got an extra job but I'm not
581 P: Yeah but he's better at drawin' pictures
582 D: Yeah I'll draw the pictures
583 (
584 P: But we are to draw them all then
585 D: I'll draw it out in colour and then you three can
586 G: Wh-what are we
587 G: (...) we've all got the same amount of readin'
588 (....)
589 G: Are we ready to start?
590 P: Yes
591 (....)
592 G: I'll just write this down
593 (....)
594 D: Everyone has to be working (...)
595 P: We (...)
596 N: Ok then I'll do this
597 D: You can do (....)

598 (
599 N: and you (...)
600 D: Yeah you could probably (...)
601 N: Four lines each David (...)
602 (
603 D: Oh
604 N: D'you know what you're doin'?
605 D: No
606 G: Well it
607 D: (....) read it out
608 N: "Saw..." [giggles]
609 D: I'm listening [in a confident, supportive tone]
610 (...)
611 D: I'm listening
612 N: :Saw the firefly Wa Wa Tysy [dramatic emphasis]
613 flitterin' through the dusk"
614 (
615 B: (....)
616 N: "..of evening with the twinkle of his candle, lightening up the
617 brakes and brushes"
618 B: You can (sharpen them up) [referring to pencils]
619 N: "...and he sang the song of children, sang the song.."
620 B: What for?
621 P: (...)
622 N: "Wa Wa Tahsee, little [experiments with pronunciation]
623 (
624 B: (...)
625 N: "...firefly (....)"
626 (
627 D: someone's nicked my black
628 N: "Light me with your little candle
629 (
630 L: I've got a black
631 N: "O-on my bed I lay my ear
632 (
633 D: Someone's taken my black, someone's taken my
634 black
635 N: "Ere in sleep"
636 L: What a shame
637 D: Someone's taken my black
638 N: "I close my eyes" There you are I've finished
639 (
640 B: (....) stupid (...)
641 N: You didn't 'ear me, you read it yourself
642 B: You - you buggerin' (.....)
643 [Children talk about being overheard and pencils]

644 P: (...) hearin' this argument an everythin'
645 P: (...) read it out
646 L: I will
647 G: Yeah, go on then Liam
648 G: Ow
649 L: "Saw the firefly Wa Wa Tysee [dramatic emphasis]
650 (
651 G: Tysee
652 B: I don't get this
653 Pn: [giggle]
654 G: Why don't you just (...) in big bubble
655 (
656 P: (...)
657 G: Writin' "Wa Wa Tysee"
658 (
659 Pn: (.....) if you draw it wrong
660 G: "...the dusk of evening" [dramatic tone]
661 (
662 G: "With the twinkle of.."
663 B: Draw the firefly
664 G: "Candle.."
665 B: "In the darkness"" [dramatic tone]
666 G: "Lighting (...)
667 D: (....) ain't got a black
668 Pn: (.....) [all talk about pencils]
669 G: You're sad [scornfully]
670 D: (....) my pencil, ain't got a pencil
671 Pn: (...) [dispute about pencil and sharpener]
672 D: How does a firefly look like
673 Pn: [giggle]
674 G: D'you know what a bumble bee looks like
675 G: I got, I got
676 P: Bzzzz
677 (
678 G: Bumble bee
679 G: I got a magazine at 'ome
680 B: (....fireflies....)
681 G: ...an' it's got a yellow reddy bum
682 B: Well that's no good at 'ome is it
683 [giggles]
684 G: I, I know something that you don't
685 B: (.....) we know..
686 B: ...the rules of football [completing the other boy's sentence]
687 G: (we know the rules of) netball
688 B: So what
689 B: Y-you don't know what, erm, erm, 'offside' means

690 G: [blows a raspberry]
691 B: You don't do you
692 G: [giggles] Yeah
693 B: (what are they) then
694 N: What does it mean, then Elli?
695 E: I don't know
696 B: What does it mean, then Natasha?
697 G: (...) you a question
698 G: Yeah
699 G: Why do we wanna know that when we don't even play
700 football?
701 B: I don't know, it's just like I'm tryin'
702 B: (Is that a red) butt?
703 Pn: [giggle]
704 G: They're not bright yellow all over, you know that
705 P: Its' the go-
706 (
707 P: No
708 P: It's the croc-
709 P: (....red)
710 G: and yellow
711 N: and
712 D: The red'll go over it
713 G: and
714 P: (...)
715 G: Oh you mustn't forget this
716 B: Oh no (...)
717 G: What does 'Hiawatha' mean?
718 B: You tell me
719 G: Yeah
720 G: Why do you keep (going on....)
721 B: Anyway, your lips are sore
722 P: (...)
723 B: Don't know
724 G: What did you say, white?
725 D: I said don't know,
726 G: I meant you said white (...) cos they are
727 D: Shut up, I never knew that
728 P: (...)
729 E: I know I cracked my head open
730 P: (...)
731 E: Yeah I wa runnin' (...) [telling her story]
732 G: And then someone (...) knocks the gate open and I banged
733 my 'ead open when I fell over...and cracked my 'ead open
734 B: Does it hurt (...)?
735 B: I cut my 'ead o-open

736 G: (...) cut 'is 'ead open
737 G: What's red and sits in the corner of the room [giggle]
738 B: (...) firefly
739 G: No
740 G: A baby playing with a laser knife
741 Pn: [giggle]
742 G: What, erm, travels 60 miles per hour backwards?
743 B: I don't know
744 Pn: [giggle]
745 G: Who told you that
746 G: My dad [giggle]
747 (
748 P: (...)
749 L: Your dad didn't tell very good jokes (...)
750 Gn: O-oh
751 L: Your dad, your dad isn't a very good joke teller
752 (
753 P: (...)
754 B: What does a black man say when 'es goin' across a zebra
755 crossing
756 G: Don't know
757 B: Now you see me, now you don't, now you see me, now you
758 don't .....
759 G: Oh because he's black
760 (
761 B: (.....oh)
762 G: and white
763 B: Yeah
764 G: Blackman's black
765 B: N-o-o
766 G: No 'es not ... pink [giggle]
767 B: What other colours (...)
768 G: Pink an purple n' green n' black
769 B: You're lyin'
770 B: (what about bees)
771 G: They're blue and
772 (
773 B: blue and black
774 G: They're blue
775 L: Oh yeah, put a bit of blue on it [instructing the drawer]
776 D: I want more blue then don't I
777 G: Yeah
778 L: What you on about of course they're not blue
779 G: It only shows up [justifies advice about colour]
780 D: I can't make it green
781 G: They're not blue

782 L: They're not green neither (...put)
783 G: and don't forget the eyes
784 L: (...put)
785 D: 'Es gonna be called 'Striker'
786 L: What are you on about, Striker?
787 D: (Because he's got) black stripe (...)
788 G: (....) you're weird
789 L: Guess what
790 G: This is a bumble bee
791 L: I don't know wha I'm goin' to do
792 G: This is a bumble be now, innit?
793 L: We aven't 'ad assembly yet
794 G: We aren't aving assembly (today)
795 D: You just shut up
796 L: Yeah but it's Tuesday
797 G: Big deal (...) why
798 (
799 B: Yeah but d'you really want assembly?
800 G: Yeah (...)
801 D: (...) things coming down the front of their eyes (...) (ker-
802 boing) (...)
803 G: Yeah but
804 P: Yeah but
805 P: Yeah but, yeah but, yeah but
806 G: We going in late (y'know)
807 (
808 G: I ain't goin'
809 B: Yeah but, yeah but
810 B: Tough (...)
811 B: Yeah but
812 G: We're goin' in late because the first year's gone in first
813 [hollow laugh]
814 B: 'Cos it's song practice
815 G: No we 'ave that ... on Tuesdays
816 B: Yeah it is Tuesday
817 G: Oh yeah
818 B: (Well why are they in here then) [referring to extra group
819 from another class using their tables]
820 G: No because they're in our class n'
821 B: Miss Ross ain't 'ere
822 G: (...) is there
823 B: (...) Miss Ross is a song practice
824 (
825 G: wonder where
826 P: (...) find out
827 B: Ask Miss

828 G: Well it's a crap idea
829 P: (...)
830 E: I don't feel very well (...)
831 N: Very trendy ... very trendy [comments on the picture]
832 D: Good innit [giggles excitedly]
833 G: Those legs (look like) wheels
834 D: They're not legs
835 G: [giggles]
836 D: They're eyes
837 G: They make him look like - like Santa Claus [dramatic tone]
838 [giggles]
839 B: That makes him look like a trolley [giggles]
840 Pn: (...)
841 G: That looks more like a trolley that you take round in Tesco's
842 B: D'you like our picture Miss?
843
844 [Teacher approaches to look at their work]
845
846 T: Yes. I'd like to know who's doing what please
847 B: They plannin' on using (...) Miss
848 T: Right, we have to turn the poem into a picture (....)
849 presentation. Read it back (...)
850 (....)
851 G: That's really (boosting)
852 T: Elli and Natasha are going to read and all of us are going to
853 colour it, right?
854 (
855 B: Colour (...). But they're just planning what they say
856 (
857 T: "scuse me - the
858 second part of the task was tadpole the - tadpole the
859 describing bits (...)
860 G: Yeah, what does that say
861 B: Here, Miss, "Wa w- ...Ta"
862 (
863 T: "Wa wa Taysee"
864 B: (he) didn't get (....)
865 (
866 T: "Saw the firefly Wa Wa Taysee" Now that's his
867 name, right?
868 G: Ah
869 B: Ah, that what (it is then)
870 T: "And saw the firefly Wa wa Taysee", now all the describing
871 words, like...[David points] yes that's
872 (
873 D: Like he's

874 T: ...right, that's right. Because that, all that -
875 (
876 D: "...evening dusk"
877 T: ...is about the firefly and that's (...)
878 P: (...)
879 T: Yeah, you only want the describing words
880 G: Like (the talk bits)
881 T: No you don't want (talk bits) you want between (talk). Now
882 how was the firefly?
883 (
884 P: "dusk"
885 T: Yeah, how was the firefly moving through the dusk (of the)
886 evening?
887 G: Oh - flitting, (I think)
888 T: Right, OK, now I think if you do one, that one together and
889 you do that one and you discuss the words
890 Pn: (...)
891 G: (...)
892 T: Well, no 'cos that's not describing, that's natural (...)
893 (
894 B: Yeah
895 T: Right, so what was the "twinkle" of the candle, what was the
896 (candle) doing?
897 B: "Dusk"
898 G: "Dusk"
899 T: Right, so what was (it doing)?
900 B: Lighting the (eyes)
901 T: You only want one word to describe (...) don't you
902 B: Lighting
903 T: Yeah
904 G: Lighting
905 G: Lighting
906 T: So what's Liam going to do then?
907 G: They, they're planning out what they're gonna say
908 (
909 L: We, we're
910 gonna do the writin' too
911 D: Colouring and..
912 L: The colourin' and the drawin'
913 T: Right, well Liam looks as though he was doing nothing today.
914 All right, so I want a bit more activity.
915 [Teacher moves to another table]
916
917 P: (...)
918 G: Yeah you went OK [exaggerating a complying tone
919 dramatically]

920 G: All right [dramatic complying tone]
921 L: OK [dramatic complying tone]
922 G: Oh no
923 G: "Little"
924 G: "Little"
925 G: "White"
926 B: "Whi-ite" [tone of annoyance, impatience]
927 B: "White"
928 G: "White"
929 G: It's meant to be white
930 G: Ha- you can't do it white though, can you ... like green
931 (
932 G and
933 black
934 B: Knew you said that
935 B: So (...)
936 G: It's a white paper
937 B: "Insect da-"
938 G: "Dancing"
939 B: It's not a very describing word is it
940 G: "Dancing (....) "
941 (...)
942 B: "Light" (....). There, finished. (I'll have to draw...)
943 G: We've only got "flitterin'"
944
945 [Teacher addresses whole class]
946 T: Who has (started) their task, who has actually started? Can
947 everyone hear what I've said, when I want (this done)?
948 P: After (...)
949 P: After play
950 T: Is anyone going to be ready for presentation after play? Is
951 your's going to be ready for presentation after play?
952 Pn: No
953 T: Well - is your's going to be ready for presentation after
954 play? [addresses another group]
955 Pn: (...)
956 T: Well think (...)
957 (...)
958 B: The fly's gotta be white
959 G: (...) can't draw white
960 (
961 G can't (draw white) on white paper
962 B: (Make it) black
963 (
964 G: Make the paper (black)
965 D: OK go and get another piece of paper will you

966 G: Where d'you get it from?
967 B: From there [indicates, screws up first drawing]
968 B: Erh, it's a horrible sound
969 G: (...) please
970 G: I will
971 P: (...)
972 L: Let's all pretend we're drawing (do-go-djo)
973 B: Your lies are (...) mind
974 L: [giggles] I'm lying that's it, that's it
975 G: S-shut up
976 (
977 D: (Liam's) lying
978 G: What's up with David
979 D: I wanna go to bed, that's what it is [moaning because he had
980 to start drawing again]
981 G: It looks like a
982 B: Aeroplane [makes a melodic engine sound, giggles]
983 (
984 G: Yeah
985 G: That's what I was gonna say (...)
986 (
987 D: (na na) [sings a melody]
988 B: Yeah, n' 'es got
989 G: 'Es gotta boost it up as well
990 D: (Na na) [sings]
991 G: (...) very big
992 (
993 P: but this, but 'is bum [giggles]
994 D: Yea it is
995 [children pass comments while drawing commences, all
996 talking at the same time:]
997 P: That isn't very big
998 ((
999 P: Fire But 'is bum
1000 P: Fireflies aren't as big
1001 (
1002 P: 'is butt
1003 P: (...) [complaining tone] We've got to boost it up and make it
1004 bigger
1005 L: (Da....s)
1006 D: (Dum)
1007 G: Liam's not satisfied and
1008 (
1009 L: I'm not satisfied
1010 (
1011 P: satisfied

1012 (
1013 G: wherever the bum is
1014 you've gotta put it in red
1015 (
1016 L: you're a spatula [giggles]
1017 (...)
1018 L: That isn't boosted up
1019 G: Yeah boosted up is like is big as the piece of paper
1020 D: No cos you've got to put the other things on
1021 G: Yea, s'what I said
1022 (
1023 B: I gotta boost it up
1024 (
1025 E: "Light the" , er-, "light the" er- "Light the
1026 candle"
1027 L: "The -"
1028 (
1029 D: Th (....) na -
1030 L: I want ... just to start
1031 G: Oh gagh [exasperated tone]
1032 L: That's not big enough
1033 D: Tough
1034 G: Tough
1035 L: (No) it's not tough, it gotta be big as the piece of paper
1036 G: We've gotta fit on the candle
1037 G: and, erm, why don't they call the firefly Dooffy and but two
1038 big teeth on it
1039 [Children start speaking at once]
1040 P: (Do the -)
1041 (
1042 P: Hey
1043 (
1044 P: (Do the) shut up [giggles]
1045 G: Do the
1046 (
1047 P: Shut up
1048 G: I was going to do the moon
1049 P: Bad luck
1050 B: I'm gonna do the
1051 G: Yeah 'n I'm gonna punch your hair
1052 Pn: [giggles] (Scary)
1053 L: There's nits on the table [giggles]. Maybe they come from
1054 your hair
1055 G: Well they can't come from yours, can they [giggles at
1056 inference to Liam's very short haircut]
1057 L: No they can't (...) mine's nice and short, that's why

1058 D: Short is that what you call it [sarcastic tone]
1059 G: It's bald
1060 G: Natasha's is short, yours is bald
1061 L: (Mine's) not short (his is) short
1062 G: I didn't say that
1063 G: Yours is even shorter then
1064 D: Mine's short at the back
1065 L: It aint that short it's quite short
1066 D: Not mine isn't exactly short at the back
1067 G: Yeah it is
1068 (...)
1069 G: Eerh
1070 G: My brother's always doin that at home, he actually pulls his
1071 hair out
1072 L: That's nice, that's good, pluck, pluck hairs
1073 D: (Gl - gl - gl says) 'Oh that's nice
1074 G: [giggles]
1075 G: Oh that's horrible, I don't pull my hair out (...)
1076 G: I cut my hair off
1077 P: Scott does that
1078 L: I cut my hair off with the sc- scissors sometimes, don't I
1079 G: You won't be able to any more
1080 B: No there's (not much) of my hair to cut off
1081 G: It's already been cut off. I'm grade one
1082 D: What is that
1083 G: Grade two
1084 L: What's grade two?
1085 D: Do you know what grade two is
1086 L: I got a quite short grade two, ain't I
1087 (...)
1088 L: Why
1089 D: Hiawatha
1090 G: How do a moon
1091 Pn: (...)
1092 B: I know 'ow to say that, it's (Jamie)
1093 B: (It's) Francisco on the (...) [dramatic tone] (...) get out of the
1094 way Francisco [effort in the voice]
1095 G: Miss is looking. Francisco [using American accent] [giggles]
1096 B: What shall I draw in colour in the corner (...)
1097 B: Quick draw something
1098 G: Yeah Francisco
1099 G: (Say....)
1100 B: You gotta draw his bum yellow
1101 Pn: (...)
1102 P: Francisco
1103 D: Who's (...) tryin' to find Franciscos

1104 B: I am
1105 G: Now do orange (rows....)
1106 L: What are you doin'?
1107 (...)
1108 D: Here, draw a moon
1109 L: I won't
1110 E: I will
1111 D: Elli no draw a circle then
1112 (
1113 N: I will
1114 E: No I am
1115 G: I'm gonna get a t- template thing
1116 G: Are you
1117 (
1118 G: No all right draw a circle there then (...)
1119 D: Liam-e [urgent complaining tone]
1120 G: Oh well done 'es just gone and ruined it [sarcastic tone]
1121 L: Yeah (but it was...) it was the end
1122 (
1123 D: Oh well done
1124 (
1125 L: I'll, I'll rub it out
1126 G: Yeah but look
1127 (
1128 G: I want
1129 N: All right do a circle, (I know) draw a circle there and then
1130 (
1131 E: (OK)
1132 N: Like, erm, rays comin' out
1133 (
1134 B: (Look) (like that)
1135 B: Look what a big one
1136 G: Yeah (...)
1137 D: I know (dumb)
1138 G: There are rays coming out and shining (...)
1139 D: Yeah yeah yeah [quickly, encouraging]
1140 L: You can draw over it
1141 (
1142 D: draw some plants
1143 N: Elli's draw
1144 (
1145 D: Want some dark
1146 N: Boys, Elli's drawing some, Elli
1147 B: 'Ey Elli, not that (green)
1148 E: You said draw a tree
1149 P: No draw a circle

(
E: trees
(
B: Yeah, but I need a brown
D: Well, what one d'you want, light?
B: A'right, light ... (Oh no) they're too dark
(...)
B: C'mon Elli
E: I done it
G: Draw
D: Not like that
G: Draw a circle with rays coming off it
G: (Oh - er-)
D: Like that
P: (....) edge of the paper
E: Well she said draw a big circle
N: I didn't, not that big
B: That is not (that bad)
N: I never said that
B: Elli's gone
B: No it's Natasha (more like it)
N: No you, I said draw it like that and I know you 'ad to draw a great big circle
B: I said draw trees
(
E: (...) just draw that so I draw that
D: Well it has to be bigger than that, don't it
(...)
D: I 'ad it that big
G: David, David, Sh- Sh- d'you want to use the (pen) then for the starts
D: We're not allowed, we gotta use pencil (for it) no pens
G: [..) for the stars
B: I'll just draw some (...) stars
(
G: That's what ...
L: Yeah
B: Yellow
L: This is 'ow I'm drawing my trees. Yellowy orange.
P: Ye- yellow and orange n' red
L I draw my trees like this
(
D: No draw one yellow one, one orange, one red - bright colours
(

1196 P: I found that I colour trees like this
1197 (...)
1198 G: Mind your arm Liam
1199 G: Who's good at drawing upside down
1200 G: Use your own
1201 G: Me I am
1202 L: (Who's drawing) the stars?
1203 (
1204 P: I am
1205 L: Don't matter if they are upside down or not, does it
1206 G: Jus' draw it like that, David
1207 L: Yes
1208 D: Yeah
1209 G: No, Oh -
1210 G: 'S straight there
1211 D: Yeah it has to be straight
1212 G: Don't 'ave to do a nibbly wobbly one
1213 L: I couldn't 'elp it if you bang my arm
1214 G: I didn't bang your arm, get your hand out of the way
1215 L: Got to ask me nicely
1216 G: I asked you about ten times already
1217 L: Yeah but you said get your arm out of the way, not 'Liam
1218 could you please get your arm out of the way'.
1219 G: I won't speak
1220 L: (You went) 'Get your arm out of the way'.
1221 G: I don't speak politely to boys [giggle]
1222 G: Don't say
1223 (
1224 D: Look what you done
1225 G: No
1226 (...)
1227 D: Right, see, he's a boy
1228 G: Girl
1229 P: [giggles]
1230 G: He keeps on talking like one
1231 B: Who
1232 G: Somebody told me that (...)
1233 B: Who
1234 N: No-o don't you dare
1235 E: [giggles]
1236 N: Don't you dare
1237 E: I'm not doing it
1238 B: Doing what
1239
1240 [Teacher comes over]
1241 T: So did you start again then?

1242 G: Yeah
1243 B: 'Cos we only
1244 (
1245 B: It 'ad to be white firefly
1246 G: 'Cos we had got it c'os we had read it a couple of times and
1247 we forgot
1248 T: I see what you mean
1249 B: An' this is the tree
1250 G: We didn't know it was
1251 G: Will you go and get a yellow out of the pot and then you can
1252 do the...
1253 G: that was my idea I come up with this on my own (...) bright
1254 yellow (...) yellow pencil there
1255 (...)
1256 D: Francisca-ah [dramatic accent]
1257 This one's called Francisa-ah
1258 L: No it's called Hiawatha [dramatic tone]
1259 D: Hiawatha the tree
1260 B: Ah
1261 D: Oh I just drew a (...) but it looks like a tree
1262 G: It's not
1263 P: Ssh
1264 G: Trees (...)
1265 G: I'm making a different tree as well
1266 D: It needs to be darker than that
1267 (
1268 L: Just colour..just colour it in
1269 P: (....)
1270 G: You got that one
1271 D: No that
1272 G: No trees are all different colours at the top Liam, so just do a
1273 darker colour as well
1274 D: Yeah
1275 L: 'Ey - Yeah I'll do it black, where's the black
1276 D: Sd-o-h [exasperated tone]
1277 (
1278 L Darker green, the brown
1279 G: Darker green
1280 (
1281 D: The green look (that one)
1282 G: No just just colour it all in (...) red
1283 G: Do it the reddy orangy yellow colour like I'm doing to this
1284 star
1285 (
1286 L: Right, so if I start with the lightest colour yellow
1287 (

1288 Pn: Yellow
1289 (
1290 Pn: (...) red. Gotta do the yellow
1291 (
1292 G: Then you do like the rays coming out
1293 shining (..)
1294 D: Yah, but not too big
1295 G: No only coming out like that
1296 B: That's what
1297 (
1298 P: (...)
1299 B: (...) tree looks good
1300 G: Now with the darkest colour I could do like some circles
1301 Pn: (...)
1302 D: Just do what you like
1303 B: Yeah then people who came in to do our assembly, what
1304 they said was they saw that this was good (...). He put some
1305 animals on it and he saw that it was good. He put some
1306 people on it called Adam and Eve and saw that this was
1307 good.
1308 P: [giggles)
1309 P: and (So-o)
1310 Pn: (...)
1311 B: (Y'know) this is a crap drawing
1312 G: Yeah look at mine then
1313 B: Sh' we start again
1314 Pn: No
1315 (
1316 No [irritable tone]
1317 (
1318 B: No
1319 P: Why
1320 G: We got this far
1321 B: Yeah but how can we (...) my tree
1322 G: We'll make it look a bit more
1323 D: (....hands)
1324 G: Like that. See I said it would be better if we do the
1325 (
1326 L: How can I..
1327 G: ....design together
1328 L: How can it make it look a bit more like that
1329 G: Because that's so (funny)
1330 (
1331 D: That all right
1332 G: (...) down so far David
1333 (

G: (...) with the colours
D: Yes
G: (....) your tree
D: Oh yeah, look at my tree (it's) got arms and hands [giggling]
G: Well, look at my tree, 's better 'n that
(...)

Tape 7b

P: (...) big wind is coming
(
P: (...) orange
Pn: (...) the wind is coming
R: You shouldn't make fun of it
P: Thank you
R: You should make constructive comments
Pn: Yeah, yeah
P: Constructive comments like cra-app [extended for emphasis]
(
P: Look in that tree [excited tone]
R: That reminds me of something else, erm
P: Rubbish
P: Something else, erm
P: I'm going to tell Miss now you've said that
B: Yeah but
(
B: Wha' this, wha' this for
G: Yeah but look
(
G: (...)
B: (...) this tree
P: (Look at my tree)
R: It's great. It's an artistic tree
B: That's my tree
G: It's good in' it
B: That's my best
G: Look at my tree
B: It's my, it's mine as well, I done that
(
G: Why don't you sit down
B: I'm drawin' another tree
G: No
B: Here, draw another tree
G: Draw some plants
B: Draw some plants, yeah

1380 B: (...) plants come up here
1381 (-)
1382 G: No let's draw one of them great big sunflowers
1383 G: Yeah, yeah [excitedly]. We've been drawin' this
1384 D: Draw a sunflower
1385 D: "Dancing'", it's gotta be dancing'
1386 G: 'Cos there (tubes coming out)
1387 G: Then put (...)
1388 G: Another red please
1389 B: 'As to 'ave some eye lids as well
1390 G: [giggles and laughter]
1391 B: [sings a song that sounds like a Christmas carol] (...)"....east"
1392 [hums]
1393 B: Can I do some stars
1394 G: No c'mon then 'urry up then
1395 G: (It's gotta be) nightfall
1396 G: I know
1397 B: Where is the other one
1398 L: (...)(...) looks like a sun
1399 G: Yeah, it looks like a sun if you do that, Liam
1400 G: No it won't
1401 L: You do it then (...)
1402 G: (...) some darkness round it then
1403 (-)
1404 B: Yeah (let's have some...) brown
1405 G: Do dark brown. Do some black or dark blue or something
1406 (
1407 B: No it's gotta be (...)
1408 G: [giggles and laughter]
1409 B: Do you mind (...)
1410 (
1411 G: That looks quite good actually
1412 B: Yes it does
1413 G: (...) a piece of art
1414 B: Wer
1415 B: That ain't a piece of art [chuckles]
1416 G: Wer, that is <u>revolting</u>
1417 G: Don't do <u>that</u> [urgent irritated tone]
1418 B: Supposed to be dark
1419 B: You've gone an'
1420 G: <u>Don't</u> do <u>that</u> [urgent, complaining tone]
1421 G: [giggling]
1422 B: It's supposed to be dark, mind
1423 B: <u>Don't</u> (... black) I've got to colour it in .. black
1424 G: Are you sure (...)
1425 B: (You said) it's gotta be dark

G: (...) blame then...then look at (...)
P: (Go on, 'urry up
G: 'Urry up and do it black then (...)
B: What up and down up and down [synchronising colouring in movements]
B: Up two up two up two [like drill sergeant)
G: [giggles]
G: You don't agree with anything do you
G: [giggles]
G: Wait until you've done the trees (...)
B: Stroke stroke stroke stroke [synchronising colouring in strokes]
P: [complaining noises]
B: I'm colouring [justifying] stroke stroke stroke stroke stroke stroke [alternating rising and falling tone]

[Teacher addresses whole class]
T: I want everybody's attention. I would like you to put your pencils down and listen to me... Everybody should be listening. I'm going to look outside...it's not raining so everyone can go outside.
Pn: Yes
T: When we come back in again, everybody knows what they have to do, don't they.
B: Do we 'ave, do we 'ave to do our presentation?
T: I will allow you some more time
Pn: Yes
T: You have to plan your presentation, don't forget...don't just stand up with your picture and make the words up in your head [children are muttering at the same time about the picture]

B: Oh no, this is hard
G: You're the one to put the dark colours in
B: I know
G: No 'it weren't, it's David
(
L: It was
G: It was you and David that did it
L: No what did I..what did I (...)
(
G: That looks a (mess)
B: I know they put the dark colours there
G: Cut it off, cut it off then
G: That's OK but
(

1472 B: Cut all the corner off
1473 B: What was the other one (do) it's like that
1474 G: Yes
1475 B: That bit there
1476 P: (...)
1477 G: Don't do too many (...)
1478 R: How are you getting on
1479 L: It's supposed to be dancing so that's what we're doing,
1480 making tunes
1481 R: How do you reckon you're getting on
1482 D: Not very well
1483 G: Gettin' on OK
1484 R: Yeah, are you co-operating?
1485 B: Yeah, we're co-operatin' (..)
1486 G: Stop doin' that I told you not to
1487 B: Wha', do what
1488 G: Well you're doin' that. I thought I was doin' 'em
1489 B: You weren't doin' (...)
1490 B: What' s that meant to be, that one there
1491 B: (...) Yeah you've got a black one
1492 B: There you go
1493 B: Thank you
1494 G: That looks good now
1495 B: It does...that looks good
1496 D: You're not doin' nothin' to my tree
1497 G: No we're not cuttin' your tree
1498 B: C'm on do the black
1499 G: This is a good tree
1500 B: I've got to find another black 'cos I'm going to do down 'ere
1501 B: Natasha are you (colouring) doin' the stars
1502 B: Look at my wicked tree
1503 G: Yeah (it's brown)
1504 G: I've got to do an extra yellow one (...)
1505 B: Then do a couple more of each colour
1506 G: OK
1507 B: There ain't more 'n just a couple of stars in the sky is..i'n't
1508 there
1509 B: (Shall I ...)
1510 G: Yeah, go on (...) here there's (...) no colour, c'mon [indicating
1511 on the page]
1512 B: Do some round there 'n round 'ere, 'n (...)
1513 G: (...can't) start at the top
1514 B: Well turn it around then, so she can do it
1515 G: Otherwise I can't
1516 B: Yeah but wait a minute, let me just do this 'cos it's like night
1517 G: There's a lot of stars in' there

1518 G: (...) says "evening"
1519 B: Yeah, "dusk"
1520 G: All right Liam, no more branches
1521 (((
1522 P: plenty Liam you'll ruin it
1523 B: If you do too many
1524 B: I'm not
1525 G: [giggles]
1526 B: Gordon Bennet
1527 (
1528 P: Good one
1529 B: (...) colour it in
1530 G: We only got 'alf an hour, that's all we've got, Liam
1531 B: Nobody's finished (...)
1532 G: I know..we don't
1533 B: Why not
1534 G: Yeah why not
1535 G: (....) make it darker
1536 G: So what
1537 (
1538 B: (...this) part green
1539 G: (...) right inside can you
1540
1541 [Teacher calls for attention]
1542 T: Everybody looking at me (...) much too much noise. You
1543 really need to concentrate on what you're going. I've seen
1544 some very, very beautiful work this morning. I've decided
1545 that we're going to, after we're finished our presentations
1546 and our reviews, it's going to go up on the wall. I want you
1547 to carry on very carefully with what you're doing, really
1548 concentrating on what you're going.
1549 L: Miss, Miss, when we come to put it up, can we, erm, like
1550 some other people, like, do, like, erm, wassername, the erm.
1551 Indian girl (...)
1552 T: You'd like to do that, then Liam (...) Well when you've
1553 finished your PPAR you can do it together.
1554 Pn: Yeah
1555 B: (You said...)
1556 G: Wha' Indian girl, Indian girl
1557 (
1558 B: Why don't we
1559 B: Insects, why don't we do (...on this paper.....story)
1560 G: Yeah, on an A3 piece of paper, put a ruler
1561 width
1562 (
1563 B: border round it

[children are talking, chattering together excitedly]
Pn: Colour it in like we did there and cut it out (....)
G: (...) this afternoon, couldn't we
[all chatter together excitedly]
G: (....) challenge
B: Yeah it was quite a long challenge
B: 'Cos Gary wasn't in the game much was he
B: No, we was just standin' round, 'n the ball came to 'im, 'e just shot it
G: Do you mind
B: He did pass it quite a lot
(Colour it (...)
G: 'Cos up side down, (do it right anyway)
B: Like Harrison's a brilliant player, i'n't 'e
G: It looks weird because one part's like that and one part's like that
B: (Gotta do it) like that
G: Yeah, you gotta do it like that, you don't (mess), you don't do it like that
(Yeah, but not all
B: (...) dark
G: (...) other black then
G: Yeah, but not all of it's dark ...not all of it's dark, some of it's light
(I know you gotta do some ...light
(Some of it's dark and some of it's light
B: That's the bottom, right? (I'll) just draw (... you've done a little bit over)
G: We can, we can do, erm, we can
(I can't do much more of the top
B: Why don't you turn it round
((make a) little (pot) or somefing in the background
B: Wha'
G: Turn it round
B: Can't, 'es doin' the tree
B: S'awright as it is [grunts] (We 'ave to...)
B: Is that on
G: Yeah

B: Good

[Another support teacher joins them to help and asks them what they are doing]

B: We got to draw a picture of that there

ST: Read that and turn it into a picture, is that what you had to do or did you have a choice

(..)

B: I'll just do this

ST: So how did you decide who was going to do what?

G: We just planned it out as we went along

ST: Right, so Elli, Natasha and Liam read

Pn: Reading and, erm, we're all colouring

(the drawing

D: 'Cos I don't like reading

ST: You opted out of the reading because you don't like reading, is that it?

D: Yeah

ST: I see [reads poem]

B: This, this tree's quite good

B: (Do you want some) other colours (for he tree then) Do you like drawing (...)

G: If you did it all black

B: I can't do it any more yellow or orange (...)

B: Do all black round the edges (....) all black round the middle?

ST: So why have you put rings round some of these words?

B: They're describin' things

ST: Right, so they were important, were they, the ones you put rings round. Why were they important?

B: To describes it and they have

(

G: Describes

G: Yeah but we've gotta draw the candles yet

B: Yeah we can draw a ca-i-a-candle there or somingk

B: Yeah, there, there's a big

ST: Is this a candle

G: D'you want me to draw that

B: (.....candle light)

ST: D'you think its talking about a candle, a real candle, a wax candle, or what

B: No it's, 'cos it's (...) one like, one light candle

ST: Right a firefly's like a candle isn't it

(That's probably

B: Yeah

ST: Its not like saying there is a wax candle, but it's comparing the firefly
G: Yeah, 'cos it's like got the yellow and the red on it
ST: Yeah, they glow in the dark. Why did you decide to put music round it?
G: Because he's dancing
(
B: 'Cos he's dancing
ST: Oh, right
G: So we put the music
ST: Good idea
B: Done that one wrong
ST: Did you do the dusk?
Pn: (....)
ST: How have you made it look dusk?
G: We just put the black on
ST: You've done it black
"Twinkle of it's candle"
Out of its brakes and brushes"
(
P: (...) Emily
E: Oh no, can't (put...) on there
ST: What do you think it's "brakes and brushes" are?
B: Don't know
ST: No, any ideas, girls?
G: No
ST: "Brakes and Brushes"
B: "Brushes", (aren't they)
ST: What's the "Brakes and brushes"?
Pn: [mumbling__]
B: Trees?
ST: Right, trees
B: Trees and bushes
ST: I don't know what "brakes" are exactly
B: Maybe trees or something
L: I've been on this for ages
(...)
[Researcher talks to support teacher explaining the video and recorder are set up, general talk from the group about it]
G: You've got to pretend it's not there, which is, which is (...) difficult
B: Well it's difficult for you then innit
G: Well it's not difficult for him
B: Oh in this tre I need some more colours, don't I
B: Well, use the light green or something

(
B: I got the light green (...)
drawin' it
G: (...) light green
(
P: (....) yellow
ST: (...) written down. How do you know if you've been successful? And you've written "Miss will give us a well done"
G: Miss will say 'well done'
ST: (What's the) reason
G: She will (give us a) house point
ST: She" give you a house point. How else will you judge how you've done, if it was successful, if you've done it well?
G: It will look good
(
B: Eveybody will clap at the end of our presentation (...)
G: Yeah, they are
B: You do one, do an orange one
G: Like this, look, I'll draw one
B: I wanna do one, I wanna do one
ST: What else could you judge
(
P: Yes please
D: C'mon le' me do one 'ere
L: David, this tree's good, innit
D: Now we've gotta
(
ST: How else could you judge if it's been successful?
B: Erm, er, dunno ... erm
ST: Are you just going to show the audience your picture?
G: Yeah and we've gotta read the poem as well
ST: You've got to read the poem and show the picture
G: Yeah
(
B: (Have we got a) poem
G: Yes
B: That's what we've gotta read
B: (I didn't) read that
G: I did
B: I'm glad you did because I didn't
G: Weird
(...)
[children then discuss the presentation:]

1748 B: Yeah, can, like we can hold it up
1749 B: Wait a minute (you're better) this end (then we go)...we go..
1750 no..no..we go
1751 G: Actually, that tree looks quite good
1752 B: What tree (yeah it went like) this
1753 G: Yeah it looks good
1754 Pn: (...)
1755 B: Hiawatha
1756 Pn: (...)
1757 G: Can you turn that way a little bit
1758 B: Yes, madam
1759 B: I'll 'ave to brush this tree otherwise (I'd do) a better one)
1760 Gn: Oh no
1761 [general chatter and giggles]
1762 B: Correction [dramatic tone] correction
1763 B: "I am your father" [?reference to film, 'Return of the Jedi']
1764 Bn: "I am your father [dramatic tone]
1765 B: Oh that's nice ... mmmmm
1766 G: I've finished my side [gingerly]
1767 G: That's David's part
1768 G: I don't care
1769 G: OK I gonna do that part there
1770 B: (...) your part
1771 G: He did , too
1772 B: Eer
1773 G: [giggles] are you lucky he did it to you
1774 B: I'm doin' it brown
1775 G: I don't really care, it's only a picture
1776 B: (...) dark brown, (...) dark brown
1777 B: He's finished
1778 G: Oh look
1779 B: No I 'aven't, I've (...)
1780 G: (Look) they've really showed up 'aven't they
1781 B: 'Cept for that one
1782 G: W- and that one (...)
1783 B: (...) dirty
1784 G: 'oo's gotta rubber that I can rub out more black and just
1785 make it
1786 B: Just a minute
1787 B: Use that one
1788 G: (...now) use that one
1789 B: Wha'
1790 G: That's rubbish now, look at it (...)
1791 B: (Boys make) girls doing the washin' up
1792 G: Nerrh, very funny
1793 G: If boys weren't 'ere no

1794 G: It were, yeah, I got it
1795 G: Go on
1796 G: If boys weren't everybody would be 'appy
1797 G: If no one were here 'oo would take the people to the
1798 (
1799 P: [giggles]
1800 G: ...the women to the hospital when they're pregnant
1801 Pn: [chatter]
1802 G: This is good background for the tree in it
1803 G: Thank you
1804 G: 'Ere I ain't finished...look, do it like that then do that a
1805 minute
1806 D: S-do that, yeah, do that (...) do light first ... I'll do it, light an
1807 then you can go over it in black ... no
1808 careful you'll ruin it.
1809 Oh
1810 G: [sighs] boys
1811 G: That's it, go put it up
1812 D: Leave it now
1813 G: That's a bit better
1814 B: Is a bit
1815 D: Go over mine
1816 G: If it wasn't for David it would be much better
1817 G: (that's the star that's) ruined it now
1818 B: I'll 'ave to do it (straight...)
1819 L: Just over there is a big space
1820 G: So-o [meaning 'so what']
1821 (
1822 G: Do it
1823 (
1824 B: Yellow one
1825 B: The sky (...)
1826 (
1827 G: Go over in yellow
1828 G: Do a purple one
1829 L: I'll do it
1830 G: Do a purple one
1831 (
1832 B: Just a minute
1833 G: Put some purple on it
1834 G: You don't (...)
1835 B: (...) [moans]
1836 G: what shall I do, I got purple 'ere
1837 B: Stars
1838 G: Do a couple a purple stars
1839 D: There... there, there, there

1840 (
1841 G: Shall I do that purple
1842 G: No, that's
1843 (
1844 D: And there
1845 G: And there
1846 B: Yeah
1847 G: Do that blue
1848 (
1849 P: No lookin' I gotta go over it in dark blue
1850 D: (...)
1851 G: That's the colour of the sky
1852 B: Are we doin' that purple?
1853 G: Oh, don't ruin
1854 B: No [breathless and urgent]
1855 G: Oh no
1856 G: Wrong
1857 B: Wrong
1858 G: [giggles] No
1859 G: Can you draw stars, David
1860 D: Yeah
1861 G: I've just shown you 'ow to do 'em
1862 B: That ain't a good star
1863 G: Shall I go over the black a little bit with this
1864 G: No
1865 D: That's 'ow you draw a star
1866 G: Yeah, but OK look
1867 G: Yeah, because sky is dark
1868 D: Go over this sky
1869 ((blue black
1870 B: Go over this sky, that's better
1871 G: Whall I go over the black with (bit of this) ...dark blue
1872 D: No [lightly]
1873 P: (...)
1874 G: This is my favourite task
1875 B: Yeah, it is mine t-
1876 (
1877 D: No that's too dark look
1878 [urgent tone]
1879 G: What
1880 B: (...) it
1881 (
1882 G: No but look there's a shadow, there any way between
1883 the two trees
1884 G: But there's supposed to be a shadow there
1885 B: Shadow shadow [giggles]

1886 G: Completely wrecks everything
1887 B: Shut up (softly]
1888 B: (...)
1889 G: Y'know there's a shadow between two trees
1890 G: (Mmm) yeah
1891 B: (...) You say so
1892 D: An' one purple one there, an' that's it... one there, 'n one
1893 there ... one there and one there [sharper tone]
1894 B: Where, here?
1895 D: Yeah (...) and then one there
1896 D: An' I think that covers everything
1897 G: Almost
1898 D: Why, wha' else
1899 G: Readin'
1900 D: Oh yeah
1901 G: An' I think (...) as well
1902 D: Yeah
1903 (...)
1904 G: Tell me what to write [sufferance]
1905 P: (...)
1906 G: Tell me what to write [quickly and lightly]
1907 P: (..)
1908 P: Yeah (...) really good
1909 G: What shall we write then
1910 B: I don't know what we're gonna write
1911 G: (...) so we can explain how we draw it... and how we work
1912 together
1913 G: Us two've gotta read that and them two gotta read that
1914 G: David, are you going to read something [urging tone]
1915 D: You gotta (...).
1916 (I'm not) copyin' lines then (even if it's a few) lines, even if
1917 it's (long) lines
1918 L: I'm not reading neither
1919 G: Even one letter (...) a line
1920 B: About half a letter
1921 G: All right then, a whole page (...)
1922 G: Everythin'
1923 D: (I don't wanna)
1924 G: David
1925 B: Wha's that, wha's that
1926 G: Everythin'
1927 D: Wha's the date, wha's the date (...)
1928 G: What's 'is name
1929 B: (I don't wanna...)
1930 G: A name, a n-
1931 P: (...)

1932 G: No Liam don't ... look at that moon, 'es ruinin' it
1933 D: Liam
1934 G: Look at that moon
1935 B: S'awright, yeah, it's dark
1936 G: No it's night, isn't it Natasha
1937 B: It's not just what you think, it's what I think
1938 (...)
1939 P: The moon is not pink
1940 G: The moon is crap
1941 D: "Wa wa Tassie"
1942 G: It's not "Tassy"
1943 (
1944 D: "Tasty"
1945 G: No
1946 B: "Tassing"
1947 G: "Ta- Tassie ... Tasty" [giggles]
1948 B: Tas-
1949 G: Cassy Jones
1950 G: It's Tasminian [giggles]
1951 B: It"s "Tassie"
1952 G: (...) you read that
1953 B: I'm not readin' it
1954 G: 'Ow many lines are there, one two three four five six seven
1955 eight nine ten, er, six lines each
1956 P: Er
1957 G: One two three
1958 B: And I'm not readin' that, we're holdin' the picture up, but
1959 everybody's gonna laugh at the moon
1960 G: I'll read the first part
1961 G: I am
1962 G: All right
1963 G: I'm not announcing it
1964 B: [sings a tune]
1965 G: Ain't singing that
1966 P: No that's got to be a song
1967 (
1968 B: I'm not readin' anything'
1969 G: "Wa Wa" [giggles]
1970 E: Why don't you two read that then an' Natasha and I will
1971 read that, 'cos that's shorter than this is going' to be
1972 B: An' we gonna 'ave to write a lot 'ere 'n you and Natasha (...)
1973 (...)
1974 B: Thinkin' about it
1975 (...)
1976 B: How about we read that one
1977 B: That's already got Natasha and Elli on

D: Let me have a look
G: No, 'cos
(
D: No 'cos I don't know whether I'm readin' them yet
G: Oh, you (...) [frustrated tone] spoilsport
G: You're readin' somethin' and that's it
B: What does that "Tassie" thing say again?
G: "Tassie"
L: Elli, Elli, what's your name
E: Elli
L: Natasha, what's your name?
N: Natasha
L: David what's your name
D: David
G: Liam what's your name
Pn: Liam
B: Poo poo what's your name
P: Poo poo
G: No you
(
P: Hey you, what's your name [giggles, squeaks, chatters as plan for presentation is written down]
B: You're a willy
G: (There), you gotta practice it now
B: You're a big willy
G: OK then
(...)
L: You 'ave, you have to read where Elli's was 'n after you 'ave to
(
D: You 'ave if you, you hold that one
B: (think I's rather) hold this one, you read the top one (...)
N: C'm 'ere, look, I'll show you where you gotta read, you gotta read from
D: Where
G: There
(
P: (...) name
G: I will, I
(
B: Put my name above it
G: (...) your name
(...)
G: Let, put David at the top (...)
D: I'll read mine and then Liam can look after that, so (...) straight into 'is

G: Yeah
B: O-oh. I don' wanna
G: You are
G: David just read that, it's not gonna hurt you (...)
E: Tell Miss
P: (...)
B: Go on then next time
P: (...)
L: Yeah, but I can't, I donno what...Yeah 'cos (there's lots of things)
D: We work well together
G: (It's just) like you
P: (...)
G: We work well together
B: (Well....Tassie.....) What's that say
D: [reading] "Evening with a twinkle on his candle, lighting up the br- and brushes and ... sang his song (...) sang his song"
E: "Wa wa Tassie" (...) "Wa wa Tassie" [not sure how to pronouce it]
N: David, put that on the other table behind me for a minute [Researcher joins them]
R: What are you going here?
B: "Flitting" [carries on reading]
G: "Wa wa Tassie
R: Oh "Wa wa Taysee" that's a name of the firefly
G: "Dancing"
P: Is it "Tayse"?
R: "Wa wa Tisee"
G: Tisee
R: Taysee, Taysee
G: Taysee
G: Taysee
G: Taysee
L: [victorious cheer]
G: "Tasty"
R: Is it still plugged in [refers to the taperecorder]
L: Yeah
[They say their table has been video recorded all the time. Researcher explains that their table is near the plug)
P: What does that say, Miss?
R: "'Ere in sleep" (...). That's a poetic way of saying ..
G: "Air", does that say "air"?
R: 'In case' [offers translation]
G: In case?

R: Yeah, 'in case I go in my bed and close my eyelids' He's got the candle in case he closes his eyelids, as he doesn't want to close his eyelids. That's why he's got the candle.
G: So he just saying in case
R: It's an old fashioned one
G: 'In case I close my eyes'
R: It's old fashioned. What are you going to present, how are you going to present it?
G: Look, we done this
(
(...) Taysee
G: Taysee
G: (...then) say the word
B: C'mon
(
B: I am
(
B: All right
G: You (...) then
P: (...) practisin'
G: Put, put, erm
D: Ba-basing
G: Got it
G: Who
B: Liam, Liam
G: Got wha'
B: Liam
L: Yeah
D: I said, I said, she said (...) I said 'Yeah, I come up with all the ideas, you've got no brains, and she goes 'No I got more brains than you' and I go 'bullshit'
L: that's what (...), bullshit. (...)
[use spelling machine]
G: Got it, got it..G I Y ..I put G I Y, spelt the word wrong and it came with it straight away
B: (See if it will) spell homosexual
G: No.. (...)
G: It won't be in it, won't be in there
B: Why
B: (Won't come up with) homosexual
G: No the word's too long
G: Please 'cos it's got to be a certain
B: Says long ('n thin)
B: (...) this D A C K
G: No, that
P: (...)

G: I put D I C K
D: Write about that and how, how did you explain how we got that onto the
(
G: No I won't
D: Picture. You said you wanted to writ
G: OK
N: No, me 'n Elli's got to (...)
B: 'S got (sticky)
P: (...)

[Teacher comes over]
T: Did you (get your work done)
B: Yeah
T: How's it going? I tried to get .. we did have some A3 of those ... and I can't find them
D: (...) just fold it
T: Oh, no, no (...) no don't fold your work
E: I think she doesn't like it
N: Elli c'mon we got to think up some ideas
L: David, David [urgent conspiratorial]
(
G: (You can't) do that
(
L: I came up with Dicky, I came up with Dicky Bird
D: Where
G: Dicky, what does it mean
B: Dicky Bird
G: Elli, c'mon
B: Yeah, come on we got (to finish the thing)
G: Me-e?
D: I'm going to ask (...) poem
G: Go on then
G: Write, Liam, and see what it comes up with, then it might be a funny name
G: Now if you write 'name' in, it comes up with all these words
B: Come up with 'nitty' for me
B: Does that mean
(
G: Come up with 'nitty' for Natasha
G: Ju- just write, Liam, who' names nitty, just write
(
B: L E A
G: 'Liam' like that all right
B: L E E
G: L E A otherwise it will come up with 'bleed'

B: 'Liam' will it
G: Right 'ere 'e is
B: (...)
B: Nothin'

[Teacher addresses whole class]
T: Right, I'm going to give you until a quarter to twelve to finish this task, right. You should have your picture completed and what you want to say about your picture ready then. If you've finished your job before then, do not, not, fold your picture over, put it in your envelope. Put all the rest of your work in the envelope and then, and then you get your writing folder and you can choose something to write about while we're waiting for everybody to finish. Right, at a quarter to twelve, we are going to put all this away. (...)

G: Um, erm'
D: I suppose we have to explain it. Ha, the camera was looking at you just as you went down. The camera was looking at you right and all of a sudden you went like that and the camera couldn't see, so when we look at it all of a sudden you will have gone (...)
G: You would have disappeared
B: Off the face of the earth [dramatic tone and accent]
G: (An') 'n then you reappear afterwards
G: [giggles]
B: Will you (...) c'mon (...)
[anxious, highpitched tone, urging writer]
G: "We read the poem" (reading her writing]
B: [giggles]
G: We read through the poem like three or four times.
Pn: C'mon (for once)
(
P: Well
B: And for once as well
G: Several times
P: (...)
G: (...) do it properly will you
D: Together
(
G: No several, several times
P: (...) [giggle]
G: I will read the first part
G: Where... oh yeah
L: We need (...)

2207 (
2208 G: Ssh
2209 D: Let them think
2210 L: [giggles]
2211 D: We read (...) four. We read the poem four times (giggles
2212 G: Go on then
2213 P: We were four (times)
2214 (
2215 P: We (read the poem) three or four times
2216 P: And then
2217 G: "To get ...the... some ideas (out)
2218 Bn: [mumble]
2219 G: Shut up you two
2220 B: Y'shu' up
2221 B: Ideas
2222 G: Shut up you two
2223 B: No (...)
2224 G: Shut u-up
2225 Bn: [whispering]
2226 G: Miss
2227 B: It's mine
2228 G: (Shurrup)
2229 G: (She doesn't care...) pencil
2230 Pn: (...)
2231 Pn: [giggling and talk about the recorder]
2232 G: Camera's on us [warning tone]
2233 D: Camera always lies [dramatic, ironic tone]
2234 P: (...)
2235 G: C'mon let's hear it (...)
2236 G: No, I'm still coming up with some ideas
2237 G: "We read the poem" [reading their script]
2238 G: "Three or four"
2239 G: "Three or four times"
2240 Gn: "To get the ideas
2241 (
2242 G: Some ideas for the picture
2243 Pn: "Then we"
2244 Gn: "Tadpoled, tad-
2245 (
2246 G: describing bits
2247 P: (...)
2248 G: You could go and get that now
2249 G: An' tell
2250 G: Mi-, you were going to say 'tell Mum' then
2251 G: [giggles] Miss
2252 B: she was goin' to say 'I am going to tell Mum' then

D: She was gonna say 'better go get her or I'll tell Mum'
G: She was gonna go
(
G: No
D: Be better, better go and get, er, tell Mum
(
G: No Miss
G: No Miss, O-oh
P: (...)
G: I'm going to tell my mummy if you're not careful [mimicking childish tone and phrase]
L: Oh hurry up 'cos we wanna draw that big picture of the Indian girl (...)
Bn: [muttering together]
G: (shut up) I've not finished
[giggles, chatting about the big picture]
B: Dick
B: Vagina (...) woman
G: "And then we did the bits of the drawing and then we decided.." [reading their report]
G: [giggles]
G: "...then we did..."
B: [hoots]
G: "...the drawing"
B: (Song)
D: That's Liam's
G: "Then we went out to play"
D: T- mine
G: Then it was playtime, went out to play (tussle)
G: We played with [giggles]
L: (...) [dramatises)
G: "I did trees and moon"
P: (...)
P: Trees
L: (...) samwitches
G: "Then we made it darker"
P: (...)
G: "Then we made the trees a bit darker"
P: (...)
G: Then we made the background darker
B: We want you to say
L: (Yes-s.....) [noises]
G: Liam can you keep still or we won't be able to do it properly, all right
L: [noises]
D: We gotta put our tables back

G: "It looks like it is in the..
B: Oops, oops
G: "It looks like it is in the (...)
Bn: [noises]
G: I'll leave you to carry on
G: (David) was right (...) It was..
G: Think so
G: Yea that's what I put
G: Give it back
[They put the tables back]

[Time: 11.40 am]

[Children are giggling and chattering. They have carried out their plan to do a large picture to go with the individual groups' pictures on the display.]

R: Have you chosen a picture from the book that you want to do?
E: [giggles).)
R: Did Mrs Chance tell you what to do?
P: No, I wanna do that.
D: I'm not drawing a deer, I'm just drawing him. (drawing a large figures, others offer advice)
P: What's he called?
R: Did Mrs Chance say what you're going to do"
P: No. (..)
[Teacher enters]
T: Is that piece of paper going to be big enough?

[They find out taperecorder is not on and switch it on. Researcher leaves]

G: Yeah, that's what we're going to do (...)
G: My dad's 40 this year.
B Getting old in't 'e?
G: Yeah, but you'll be 40 soon..would you
(
B: Excu-use me
G: My dad's only 36
D: My dad's 39, my mum's 35
L: My dad's 36, so yeerh (...)
G: I'm not telling you, I'm not telling you how old my mum..she when she 'ad you then
(

E: [giggles]
D: How old how old is your mother when she 'ad you?
L: Me
N: Everybody's
(
D: My mum actually I'm not
(
P: My mum
E: Wa- my mum
(
N: My grandad had my
T: D' you know what will help, is that your Liam, are you people working in here? Be very careful turning those pages, it's 12 years' old, I got it when I first started teaching.
Pn: [chattering, giggling]
R: Is that going to be Hiawatha with fireflies round him?
Pn: [chattering]
R: What other bits of illustrations are you going to put on it?
[Researcher leaves]
D: Hiawatha
L: My name is Hiawatha, I'm a big man.
(...) compliment (...)
D: Do you know what I mean?
E: Er no (giggles)
D: (D'you) know what that means?
E: I don't have to say it
D: I know you know what it mean
E: Coplement
D: Compliment
(
N: Compliment
D: Comple-
(
N: Thank you for the compliment Sir. Thank you for the compliment Sir. (rising and falling tone to dramatises)
(
L: Oh my god
D: Complement, that's like, erm
N: That's, say, like thank you cos he's said something nice to you
L: (oooooo-er)
(
N: Like this, like
L: I thought it meant you're an idiot
E: [giggles]
N: If I, if I fancy someone

(
D: (...) guess what you think of yourself.
What're you doin'?
N: E's being weird
D: Are you sure you didn't say that thing to Amy?
N: What thing (...)?
N: Don't be stupid. Well Annie (...) pretty sure about it.
D: Well she's queer, isn't she.
(....)

Presentations

(Video tape II)
(Time: 2 pm)
[Whole class is on the mat, camera positioned in the book corner. Teacher explains what they are to do. Asks them to put their hands up if they have answers and questions.]

T: Now the way we are going to work this afternoon is each group is going to take it in turns to do their own presentation where Elizabeth is, that is where your presentation spot is going to be. So when it is your turn, you need to go very quietly over there and when it is finished you need to find a place sensibly on the carpet. Before we start, I think we will get ready (...) I think it is taking up rather a lot of space. Thank you Robert [he takes the chair away]. And then we will have a light on..now if children come and present their work over there, where.. which way should you be facing?
[Children turn round to face corner]
The only group that doesn't have to move is Elisabeth. Jason, will you sit the other side of Michael and I will let you lean on the books.. Gary, you should not be there, you should be here in the audience, over here by Elli.(...)

T: Right, Liam's group please

[The groups read out their presentations until it was the turn of the target group who get up quietly and go to the corner. Natasha looks at Elli after glancing at David, while David takes the script and starts to read the verse from 'Hiawatha's Childhood' about the firefly called "Wa wa Taysee". They smile quickly. Liam looks at David. Natasha turns to Elli and says something to her, smiling. David reads quite fluently. Liam looks over David's shoulder as he

finishes, to find out when it's his turn. David finishes, Liam turns to his paper and begins to read. David still looking at his sheet, shakes his head and looks up. Natasha with a sly grin turns to Elli, then back at her sheet. David turns to Liam who has stopped. David looks at his sheet, while Liam is silent, leans towards Liam to help him out. Girls look on. Liam reads on, gets a word wrong. Natasha leans towards him and helps him out.]

L: "Ere in sleep I close my eyes"

[David nudges him, looking at his sheet, finger indicating. Natasha starts to read. David reaches for the picture on its side. Liam follows script on his sheet with Elli. David holds up picture as Liam leans towards David:]

N: "Then we tadpoled the describing bits. Then we did some drawing.

E: [says what they drew first, while Liam and David finish acknowledging each other without smiling]

N: We read the poem three or four times to get some idea for the pict- the picture. Then we tadpoled the describing bits of the poem. Then we did some drawings [leans towards Elli]

E: We did the firefly first (Natasha grins) then we did the moon and the stars We did the trees and made the background dark so it looked like it was in the evening
(Elli looks towards David, also Liam looks towards David. Class claps.)

T: Good words to say...good words to say.

[Group go back tiptoeing through the seated group]

T: Absolutely brilliant. I think we have had a wonderful display of work and I would imagine that everybody should be feeling very pleased with their work from this morning. Now, where you were sitting or doing your work, it might be a good idea now if some of them just swivel round on your bottoms and face me. An excellent presentation as a whole, that was lovely. What I want you to do now..have you got a plan with you (reaches for a task plan)..you've got to be very very careful with your pictures..What we are going to do now is we are going to review and I want you to review very very carefully and I want everybody's comments put

down, right? and I don't want "It went well", I want to know some reasons why it went well. David?

D: (...)

T: Oh now, can you hold on one minute cos I want you to listen to this.

P: Mrs C, do you know on the last sheet when it says "What went well"..

T: Yeah

P: and then you say "Why it went well"

T: Well you could say "What went well" you could say the planning went,..because

P: ...and then it says..

T: We listened to each other and then we shared our ideas, we compromised. No we won't have big words...I don't want to see the word 'co-operation'.

[Natasha and Elli look intently towards her, boys have their eyes cast down, then Liam looks up).)

T: I want to see the words that actually <u>mean</u> co-operation, what does co-operation mean?
[Liam rubs his face with his hands, David looks at the picture]

T: What does co-operation mean, Michael?
[David's hand is up, he still looks at the picture]

D: Working together.

T: It's something else..it's a lot more than working together. John?
[David looks up, mouth half open, at teacher, expectantly. Girls look away neutrally]

P: Compromising.

T: Something else.

P: Listening to each other.

T: Something else.
[Liam puts hands to face, David looks down at picture]

P: [listening]

T: Listening. Something else.

P: Communicating.

T: Another small word for communicating.

P: Listening.

T: We've got listening.

P: Speaking.

T: Right speaking and listening to...
[aside] Can you wait just a minute, Alex, till I've finished talking, right?

So I want to know why. "Did you understand the task?" I don't want "Yes" I want to know how you come to understand the task well. I wonder why Elli's group understood the task. Why did Elli's group understand the task?....sorry?

P: (...told us..)

T: Right. They actually told us that they read it three or four times. So we know they were quite clear in their minds about what they had to do. So I would like you then to go and fill this in and then we're going to come back and we're actually going to discuss our review together. Now we don't very often do this. I don't think we have thought very seriously about the review in the past, but today we are going to think quite seriously about the review...really think about the way we are working, how we manage to get such a beautiful piece of work and the way we are going to work in the future. Right, now thank goodness (...). Right now, if you are going to move tables I would like it done very very quickly.

(...)

[Natasha and Elli sit down. Boys join them then researcher joins them]

R: What bit did you like best?

(...)

R: What part of the poem can you remember most?

[Researcher leaves 0.24-40.08]

<u>Review of PPAR work</u>

R: What part of the poem do you remember most?

G: Erm, I don't know (....)

B: Fireflies

R: Fireflies

(

B: The part about the fireflies

G: I don't know what you're on about (...)

G: [giggles]

R: What part do you think you remember most David

D: I don't think you

(

G: 'es got a 'eadache

R: You've got a headache

D: I've got a 'ache (...) fed up

L: 'Es fed up of us, Miss

D: (...)

G: I don't really blame 'im (..)

2573 N: You can't 'es got it and e won' let me 'ave it
2574 E: What went well
2575 N: Erm
2576 E: Let me have it then
2577 B: No, no [Liam leans over to David, still on his feet, elbows on
2578 table]
2579 G: Miss, 'e won't give me ...[giggles] you
2580 B: (...) I'll do the writing then
2581 G: Thank you
2582 L: "What went well?" [reads a question on the sheet]
2583 D: No thank you [flicks paper]
2584 (
2585 G: (You do the writin' for once
2586 N: Go on then you can do it all
2587 E: Do it there
2588 L: Oh you gotta give me some ideas
2589 E: Idea, idea, one two three four five ideas. OK five ideas, tell
2590 (one then) [giggles]
2591 N: None
2592 E: None. Number one is blah, blah
2593 B: Drawing
2594 G: Number one
2595 B: "The drawing"
2596 G: Number two
2597 B: "The writing"
2598 G: Number three
2599 G: "The tadpoling" [giggles]
2600 B: (...)
2601 G: Number four (...)
2602 B: (...)
2603 G: Number four (...)
2604 D: Can't put "drawing"
2605 N: Why
2606 D: It- annoying
2607 (
2608 N: You can
2609 (
2610 E: the picture
2611 (
2612 D: drawing
2613 N: The picture and the pro
2614 (
2615 D: (Draw-..dra-) the drawing
2616 (
2617 N: Then it says
2618 draw, then it'says why, then (...) [reading the questions]

L: (...) [raspberry noises]
N: (...might) find out
L: [raspberry noise]
[These are reactions to the difficulty of the task of verbalising their evaluation of what they did]
D: I feel shit
N: (...) look, you can find them
P: [indistinct noises and mumbles]
N: OK we will and you just understand your own tasks
D: Don't wan't to
N: (...) [leaves to speak to teacher]
L: She's telling on you
D: An' you
P: (...)
D: I've done nothing. No I 'aven't done nothing (...)
L: You, you, you (...) [friendly punch and pulls David's hair]
E: We're all right when we're workin'. When it comes to the review..[annoyed tone].
E This is not transparent, I ca' [refers to plastic folder]
D: Translucent
I: Translucent
(
E: It is
B: But you can't see anythin' through it
B: Yeah you can, you can see at least the colours, can't you
B: (Mm).. blue top ('n it)
L: (...)
N: Very funny. If it's so funny, go and tell Miss
B: [giggles]
N: Yeah, I will
B: Elli is sulking
N: She's not sulking, she's fed up with you too
B: (.,...)
E: (...)
N: Pardern?
E: I'm fed
N: I can understand it with those two around
P: (...) [Liam leaves to speak to teacher]
E: Don't forget to tell Miss
N: (....)
[Elli has knocked her head in playtime and goes out with Natasha]
L: (Hello) [Liam returns]
D: Go away, I can work on my own now
P: (...)
[Liam tries to catch David's attention]

[Teacher addresses class]
T: I would like those reviews finished by (2 o'clock), so you have five more minutes to finish
B: Oh, we've not got any finished, Miss, we've not got any finished
T: I know, because Elli and Natasha have gone. Review together
B: Natasha gone
T: review together, but you can't wait for, erm, Elli and Natasha, 'cos Natasha's got, Elli's got a bad head, right, so review together, discuss it together (...)
B: Because we (...) were
B: No we can't write it (like that)
B: Because (...)
B: Because
B: Just because everyone was (...) and we got a lot of .. what's that word called, when they give you cheers and that?
B: (Support)
B: Yeah
B: And we gotta lot of support ... yeah, because the, got a lot of support (...), got a lot of support from our friends [repeating a phrase offered in the past by teacher?] (....) because
B: Yes, because we..yes because we sorted it out in between (...) yes, we sorted it out together, 'n drawin' the picture at the same time (...)
B: Gotta put it back in the pocket
G: That's what its called
B: (...) back in the plastic envelope
G: Plastic envelope
B: She think that's called a pocket (...) [adult term explored] (...)
B: (...) you feeling better
E: No
P: (...done that)
G: You've done yellow over the black and now the yellow's not going to work very well
B: Does it matter?
G: Yeah, because y'... now the pen ain't goin' to work very well
B: It's not your pen, is it
G: So (...) [challenging tone]
B: Leave 'er
G: What I do with my pen isn't up to you
P: (...yes)
B: Why ain't you helpin' us?
G: Are you talkin' to me
B: What
N: You aren't payin' a lot of attention to us
E: Natasha

2711

Appendix 5

Task 3: 27.2.96

TRANSCRIPT OF CHILDREN'S TALK - 27/2/96 - STANBRIDGE PRIMARY SCHOOL

Code

P = Pupil
PN = Many pupils
G = Girl
Gn = Girls
B = Boy
Bn = Boys
T = Teacher
ST = Support Teacher
R = Researcher
E, N, D, and L = Children where identified by name
are = Emphasis
(...) = Inaudible
(I don't) = Indistinct
(= Links simultaneous talk
[] = Researcher observations
(-) = Gap between transcripts
..... = Pause between words
- = Pause, hesitation within a word

TASK: Maths - using a 10x10 grid, if you x2 what numbers can you cross off.
TAPE: No.9b

AIM Collect data on associative thinking interweaving with talk about text - using adult 'voices' and themes - test microphone.

NOTE: Target group is doing collaborative work on Maths wordsearch task, reading quietly talking.

P: Sure you got the right brain
P: No you got the wrong brain 'n I got the right brain.
P: No I got the right brain
P: You got the wrong brain (...)
P: You (swapped) with Natasha
P: Wha'?
P: She swapped with Natasha
P: I thought she said she slept with Natasha [giggles]
P: She slept with you (...)
P: I did not

P: Well I never said you did
P: You did
(
P: I didn't, I said that's what I thought she said
(
G: Pardon
G: She slept with Liam then
P: You slept with Mrs C
P: Ha ha
P: You slept with Mrs Dungey
P: Ha-a
P: You slept with Mrs Smith
P: Ha-a
P: You slept with Mrs (...)
P: (...)
G: Will you shut up. Why don't you just shut up.
P: You slept with your Teddy Bear
P: You slept with Mr Dodd
P: No she slept with Mr Watts
P: (...)
G: You're so sad, you think you're funny, don't you
R: Have you finished the English comprehension?
B: No because they keep fighting and crying
P: They've finished their English
L: They're (pumping) theirselves
P: (...)
L: Oh stop bonkin' about.
P: How do you spell...?
L: Bonker, ain't you
P: (...)
L: You just said that naughty word, ain't you. [they talk about numbers] (...)
P: I like it when you get in a strop
I like it when you get in a strop
P: Yeah, but if you like when you get in a strop, why do you do it all the time, and then you will be able to tell us all your secrets
P: Yeah
[there follows a period of 10 mins on secrets, such as 'she fancies...', 'my secret's nothing to do with you', 'bet you like someone', 'I got two', 'I got no secrets']

Appendix 5

Task 4: 5.3.96

TRANSCRIPT OF CHILDREN'S TALK - 5/3 /96 - STANBRIDGE PRIMARY SCHOOL

Code

P =	Pupil
PN =	Many pupils
G =	Girl
Gn =	Girls
B =	Boy
Bn =	Boys
T =	Teacher
ST =	Support Teacher
R =	Researcher
E, N, D, and L =	Children where identified by name
are =	Emphasis
(...) =	Inaudible
(I don't) =	Indistinct
(=	Links simultaneous talk
[] =	Researcher observations
(-) =	Gap between transcripts
..... =	Pause between words
- =	Pause, hesitation within a word

TASK: Wind in the Willows
Read chapter from Wind in the Willows
Rewrite dialogue as a play
Rewrite conversations as script

TASK SET UP

T: You know our song [for the school play] and you've seen the play once already (...). When Badger, Ratty and Mole go to see Toad and try to get him to behave himself, but he won't, he doesn't want to be made to behave himself and not bother with cars. And d'you remember they put him in a room and then he escapes and it sends everybody off in a trip. And Rat is sent to look after him, isn't he, and he sends Ratty on a trip and he climbs out of the window and goes out to find a car. Erm, that's our little bit of the story. [each class has a scene to do]

Now, when it's written in the story, it's not very good for characters to read their place, so what they do is they translate if they're going to put this into a play. They actually translate that to be written in a different way, so that you have down the side of your page a conversation between the animals and you have the Rat and the bit he says, you've got Mole and the bit he says. (Badger) and Badger, but on this page I've got a narrator, somebody who is going to tell about the story, but we're not going to do that, we are going to have the play speaking and what they say aloud out at the side of it. Now,

D: Is everyone going to join in, 'cos the, like there's only Badger (...)

T: They are, they are. Right, what we are going to do today, we are going to organise...

D: Who's doing what

T: No, we are going to organise the story into a script, like a dialogue

P: (...)

T: Then when we have done that, we will sort out who's going to have a part, but the other people I am going to add a little bit extra in, so that everybody's involved in it. So instead of just Badger, Ratty and Mole going to sort Toad out, I think we are going to have some harvest mice as well, because the chapter before is where the harvest mice are carol singing. So we are going to bring all of them and they come with Badger

P: (...)

T: Sorry, well John, ave it when we are going to think about today. Michael has (..) the chapter. We are going to alter (...) Now first of all, if you just think about the conversation and laying it out like that [shows an example of script] and then as you, after you have done that, think about some action or where your action could take place. You need to think of these separately, otherwise you are going to get muddled and complicated. So think of laying the conversation our first of all, and then think about what can take place, so...two things. Hopefully, then, I will either choose one to use as our bit for the play, or might choose bits from all of them, to put them together, right, so that everybody will have done a bit towards the play (...). So that's your task for today. So in your envelope you have got your planning sheet, you have got your task and you have got a part of the book that we need to change into a script. Is everybody OK with that?

P: (...)

T: What is the matter, Michael?

M: (...)
T: Heah, I think Mr Bainbridge is having (...) some classes in a primary school, because he often comes to assembly (...). We know him better than he knows us.
P: Miss C, there is like one of him and 200 of us.
T: That's right, that's right, it is tricky isn't it, it's bad enough in September when I have got to learn 35 [names]
P: (...)
T: I know. Right we have gone off the track a bit, haven't we, OK. So we are going to do this up until dinner time, right, but if you're finished before this, that's fine, but it is quite a long job and I think you are going to need to think how you are going to organise it, you need to think about how you are going to organise it, because there is quite a few bits to read and sort out. Right. Mark, John, Lara and Libby...[hands out folders to each group]
I think you want to organise the classroom as you normally do for your groups, make sure you can sit and talk to each other. If you are going to move the tables, please lift them, don't drag them along the floor. [finishes giving out folders]

GIRLS AND BOYS TOGETHER (Racine, Elli, Natasha, David, Liam)
E: Where do we start, where do we start?
P: (...)
E: Yeah, somebody reads all that, 'n' somebody else read all that, somebody else reads all that and all that
R: [explains about the video]
L: Dopey old cow, dopey old cow
[Liam and David talk about operating a recorder]
D: What's this: 'Read a chapter from The Wind in the Willows', you have to..
(
L: the Willows', you have to rewrite the dialogue'
(
L: 'rewrite the dialogue between...'
(
E: I've got to write the task down
D: .'..the animals as a drama'
(
L: '...the animals as a drama'
(
E: Read
D: (...) you bloody old woman
[irritated that he and Liam are interrupted by Elli reading at the same time at a different place]

E: Shut up you do the writing, then (we) do the writing, then
[tries to control with her idea of how the task should be
done cooperatively]
D: No
E: Now you
P: (...)
E: David, remove your foot please
P: (...)
E: '"Mr Toad"' [reads]
D: (...) [complaining tone)
E: I can't read like that (...)
D: Er '...dialogue between..' [reading task]
E: [reads fast in a monotone]
Miss, is that on? [points to the camera]
R: I tried to reset it
P: (I's got a) red light
R: I think it's on, yeah
P: Red light's not on
R: I just have to experiment to see, don't worry about it (...)
D: '..The Wind in the Willows'. You have to rewrite the dialogue
(...)...'
E: '...as many parts as you can (...) parts of the reading..'
P: (...)
E: '(...) parts of the reading..'
D: No there isn't, you stupid (...)
E: (There's) two
D: Just one part, you doo-b
E: Yeah, but that would be two pages, wouldn't it, in a book
D: So that's one part
L: That's only half a part
(
P: (...)
E: Yeah, I only (...) I only
(
D: Mm, that's two and a half, three
E: Four and a half
(
D: Four .... four and a half
G: Er, if got
P: Five
E: four and a half
L: (...) that's a whole page
D: See, half, silly old cow.
G: Shut up, you don't know what it means
P: (...)
E: You messed it up now (...) beginning

184 [playful chatter]
185 D: Y' won't even explain it with us
186 E: We don't understand it either
187 L: (...) sexplained it
188 D: (...)
189 L: Sexplained it
190 P: (...) question over and over again, but
191 B: You're just bollocks
192 (
193 E: There are two parts to the task
194 L: Sexplained it, you said, sexplained it [giggles]
195 (
196 P: [giggles] (...)
197 L: (...) explainin' sexplained it
198 E: No
199 L: Cheap sex, a plain packet of crisps
200 E: Planning it [laughs]
201 D: Planning it(?)
202 P: (...) bright idea
203 E: You have to plan what you're gonna write
204 D: You fuckin' (...cow)
205 E: Right, we'll let him do it then
206 N: Good idea Elli, yeah we'll let him do it
207 R: Are you going to do it with them?
208 G: You
209 G: Racine
210 Pn: [giggling, talking fast]
211 D: Yeah, Toad, you should play Toad (...) [giggles] Just 'ave t' cut
212 all her hair off turn her face blue
213 R: Very funny
214 P: (....)
215 N: She should play Moley
216 D: Yeah you should play Moley
217 R: (...) [looks sulky]
218 L: She should play Badger
219 D: Badger's (...) group
220 P: (...)
221 L: Fuck you, she should play Ratty
222 P: (...)
223 E: If this experiment works, wo- does work
224 N: Yeah, the red light is on [leans to one side to catch sight of it]
225 P: (...)
226 L: Reading and writing and planning
227 P: And planting (...)
228 D: 'What do think you..'
229 P: (...)

E: What is it, what (...)
P: (....)
E: 'What do you think you will learn from the task?' [reads task]
L: No the second part of the sheet
E: I know how to..
D: ...run a drama school [finishes her sentence]
E: [giggles]
D: It is right, look .... drama school
L: What's this fucking thing doing'ere
E: Realistic
D: realistic [sarcastic tone]
Pn: [laughing, joking]
L: What a gay word
E: Well that's you, innit
P: I hate that word
P: Er, she goes, 'spatula'
L: I hate that word, spatula
D: (...) spatula (...)
D: It's my bloody pimple (...). John Major, he hasn't got a BMW (...) hie mother cut it off
E: Black Man's Willy
D: He's not black though, he's purple
L: OK compromise made
D: (...) He's got a BMW, yeah, black man's..
E: Purple man's willy
(
D: Purple man's willy
D: 'N then John Major, here's John Major
E: (...) purple man's willy [carrying on the joke]
L: All that what you've just said go on the video camera
D: I don't give a f-.... fuck (...)
L: I might give nothing [tapping mike]
John Major picking up a microphone
P: D'you wanna go
R: No
P: Oh go on (...)
P: D'you wanna do it Racine
R: (...)
P: O-oh
P: It's not me, you said that
D: [reading answers]
'Miss will give us a well done' (...) write: 'Miss will give us a well done

(teacher approaches]

T: If everybody in your group's being silly, how can you, how can you organise your group so that you're separated
D: (...) Miss
T: You should separate and organise your group as well .... All right(?)
P: (...)
T: I know (...) so they separated everybody out so nobody sat by a friend, so they worked better
P: (...)
T: Can I have a look to see what you've done so far [reads their PPAR answers]
Now who else is this for? For the production [school play] .... that's important, isn't it there?
L: Are we writing it out Miss, what we are going to read?
T: Yeah, yeah, you don't necessarily have to use the same words that you're going to read, you can put them in another way. But then they will be used, they may well be used as a script.
D: So we're gonna write all this out
T: (What bits do you need) to write out, David, what does it mean?
D: (...)
T: What bits do you mean, do you need all that?
D: (...)
T: What did I say to start with, what did I say to start with?
D: (...)
T: I said start with conversation, 'cos the first bit is conversation between the animals, isn't it, right. Now you've got a lot of pages .... haven't you. You've got a lot of people in your group. Is everybody going to work on all the pages, or are you going to make your task easier? How can you make the task easier, David?
D: (...)
T: Yeah, but are you going to take your script here and you're going to read that and everybody's going to listen?
D: Yeah
L: (...)
T: What are you going to do then Liam?
L: Give that to somebody
T: Yeah
L: Give that to somebody
T: Yeah
L: Give that to somebody
T: That's right, now would it be better, do you think, to work in pairs or work individually. OK(?)
L: Racine hasn't got a pair yet

322 (
323 T: (...)then you come down to your ideas, what ideas do we
324 have already. You can say that. You can share out the work,
325 share out the reading, and you can actually identify there
326 the pages that you are going to do, right(?) so you need to
327 finish .... now who is it for? Yourself and the production, isn't
328 it, and you know, you probably know (...)
329 G: For everyone. For the school (...)
330 D: You're not even discussing it, you just go on
331 E: Well you're not paying any attention to it anyway
332 D: I'm not fuckin' saying anything [grumpily]
333 G: (...)
334 E: Well you carry on then [annoyed tone] (...) You ain't even
335 bothered are you
336 D: [giggles]
337 E: All you're interested in is laughing
338 D: We're only interested in sex [giggles]
339 E: (...) Racine
340 D: D'you want to
341 E: No it ain't necessary
342 D: Well that's not up to you is it
343 Pn: (...)
344 B: (I don't like pinching Racine
345 E: No but you like pinching other people though
346 D: (...) you stupid cunt
347 L: [giggles]
348 E: I'm not stupid actually(...)
349 P: (...)
350 D: she punches me
351 L: [giggles] See I'm telling you made a stupid comment
352 D: You're always gettin' us into trouble
353 G: Only cos you get yourself into trouble
354 P: (...)
355 D: See they're finished theirs (...) we were finished first
356 E: Oh year (...)
357 D: so you're not explaining (...)
358 E: We're not sexplainin' (...)
359 P: (...)
360 L: What ideas do we have, we have ideas
361 D: Just explain it to ourselves [giggles)
362 L: Explain
363 E: I hate the word 'pathetic
364 P: She said to me (...) pathetic girl [giggles]
365 P: I hate the (...) with spatula in it
366 P: (...) [giggles]
367 L: Spatula [dramatic tone]

368 P: (...)
369 D: I don't know don't ask me, I ain't the one with all the brains
370 around here. She is, she is, Mrs Goody-Goody
371 L: Everybody 'ere's got (...) brain, no-one here
372 (
373 D: (...)
374 L: No-one here
375 D: So(?) so's yours...
376 E: David, you're making a stupid comment
377 L: Yeah I'm...
378 D: You're the one making the stpid bloody comment you stupid
379 old cow
380 L: Your mum, no your mum's making a stupid comment
381 D: I never said that
382 P: (...)
383 E: When you did that thing the camera was on
384 D: (...) feet up
385 E: Yes (I do't want you to) keep kicking me
386 D: (Keep your feet down or) he will kick you
387 E: He will, he'll kick you
388 L: [giggles]
389 P: (...)
390 N: what ideas do we have
391 D: None
392 P: (...)
393 G: You're pathetic
394 P: (...)
395 L: (You're a) pathetic girl
396 E: Two pathetic ideas [giggles]
397 N: I've got an idea
398 (
399 P: Silly pathetic girl
400 P: (....)
401 G: Oh shut up, you're so pathetic
402 P: (...)
403 G: You think you're funny, don't you, but you're not
404 B: what ideas do we have? [reading task question]
405 P: (...)
406 R: I counted everything
407 (
408 G: You all right, Racine
409 R: (...)
410 G: D'you want to write something?
411 B: No you do though don't you
412 R: No [giggles]
413 B: You do

414 [children talk about Liam's foot kicking]
415 G: (I think we should) leave that and put 'yes we are ready to
416 start'
417 Pn: (...)
418 D: (Hands off) my John Major pencil. John Major's going to beat
419 up no geaks man
420 D: He's gonna kiss him, [kissing sound] Oh yeah, Oh mm [kissing
421 sound] (...) snogging big French kiss, look, look if he puts his
422 head down he's knock gob [squelching sound] (...)
423 G: Paddy Ashdown (...)
424 D: Paddy Ashdown and John Major [acting out scenario with
425 pencil]
426 P: (...)
427 D: What do we need (...) [reads task question]
428 G: (...) pencil
429 L: What do we need to do
430 D: Yeah, what do we need, pencil
431 L: Sharpener, rubber
432 D: Pencil, rubber, and paper
433 L: Yeah, paper to do it on [giggles]
434 E: So you got to do ideas
435 P: (...)
436 E: Actually we don't need a pen, we need a pencil
437 Pn: [giggles]
438 D: Pencil, pencil, rubber [giggles]
439 L: Yeah, rubber then sharpener [giggles]
440 P: [giggles] (...)
441 D: Pencil
442 G: (...)
443 D: O-oh [writing correcting mistake]
444 N: Racine you're making him (...)
445 G: Shut up
446 G: (...) friend she 'as to put up with (...)
447 R: Well I don't want to work with (...)
448 E: No we're <u>not</u> ready to start
449 (
450 D: (Is she ...)
451 G: (...) [giggles]
452 E: A pencil and paper
453 D: Pencil and paper to do it on [reading his writing]
454 E: And we need our eyes
455 (
456 G: Is that pepper
457 L: [giggles]
458 E: Yeah that's pepper
459 (

460 G: paper
461 D: (that's not) pepper m-m-[mock annoyance]
462 G: That, that's pepper
463 (
464 D: paper
465 L: Paper
466 (
467 G: that's paper
468 G: Paper, but that is pencile [pronounces how it is spelt]
469 (
470 L: paper
471 D: I let you have my pencile [laughs]
472 G: (Should be) pencil
473 D: D'you want my pencile
474 L Do you want my pencile, do you like my bosoms [dramatic
475 tone]
476 D: Let 'er do it if she wants to do it
477 (...) didn't like my idea [sniffs in a mock sulk]
478 G: She does, you just spelt 'paper' wrong as well
479 D: I never spelt 'pencil' wrong , P A P P E I dopey cow
480 G: That's how you spell pencil
481 GL No it isn't
482 L Look 'e went P E N E C
483 D: (...) penc- pencil
484 L: [giggles] get your nose out
485 D: (...) you write the rest
486 Pn: (...)
487 R: Right, let's start reading then
488 B: Racine we can't
489 R: (...) finished
490 D: Why can't, why do we have to do it, why can't she do it
491 P: She
492 (
493 G: You come up with some ideas then
494 D: No
495 G: Shut up
496 D: [sighs] Don't want to be doing it all the time
497 Pn: (...)
498 D: Trouble is I got the most brains around here
499 Pn: (...)
500 [children talk about pencils and decoration]
501 Pn: (...)
502 P: Ideas to make a drama script for the play Wind in the
503 Willows
504 G: (...) for the play Wind in the Willows, let me write
505 (

506 G: Wind in the Willows (...)
507 G: Right we'll go round in a circle, you're next, you read that
508 one
509 G: Was this 43
510 P: 43 .... 79, 80 (...)
511 G: (...) that one, you do that
512 (
513 G: I want to read
514 G: Who's going to read 86?
515 (
516 P: read 86?
517 G: No (...) read a bit (of that)
518 G: No, let him
519 P: I want to read that one
520 (
521 P: Ah
522 G: Let Natasha, 'cos she's only got half of a side
523 L: (...) that
524 E: Yeah, all right, you two read half of that
525 L: No
526 E: (...) you are
527 L: I'm not reading
528 E: Yes you are
529 (
530 G: "I was a ..." (...)
531 B: Where's mine gone?
532 E: Yeah you gotta read that
533 D: No-o
534 B: Yes (gotta read in a circle)
535 (
536 G: Yes
537 D: Go on, I was reading that, give it back
538 E: There you are
539 D: (...)
540 N: Elli (...) reading
541 D: No-o
542 N: Yes
543 D: Liam (...) actually
544 N: Yeah but 'e didn't hand them out the right places
545 D: I was reading this first (...)
546 N: One, two .... Racine (...)
547 (
548 L: I know whose (...) read
549 D: (..) pencil gone
550 N: Yeah you gotta read that one, Liam
551 L: I 'aven't

552 N: 'N Racine you've gotta read that one then
553 (
554 R: Yeah
555 P: (...)
556 N: Then you gotta read that one David
557 D: (...)
558 P: (...)
559 D: I don't want to read
560 N: You've got to read half of that each up to that line
561 D: (...)
562 N: Yeah, because you've both got half of that, that's why you
563 chose them two (...) you've got half each
564 E: No
565 (
566 D: That's what she's nearly chose that's why she's nicked mine
567 G: (...)
568 D: Yeah, it's got a pretty picture
569 D: [giggles]
570 (
571 L: [giggles]
572 E: (I know) because that needs that as well
573 D: So I ain't reading that
574 L: Why don't you
575 (
576 N: No (she reads that bit)
577 D: I'm not
578 N: Yes you are. Who took 78 and 79?
579 D: I've got 78 & 79 (...)
580 N: Who's got 80 and 81?
581 G: (...) David
582 N: You're after Racine
583 D: Ha ha ha ha
584 N: Yes you are, ah listen
585 D: 'Cos you can't get your own way
586 P: (...)
587 G: 'It was a..(...)..' [reading text]
588 (
589 B: Go on say it, go on
590 B She goin' to (...)
591 G: '..and it was..'
592 Pn: (...)
593 N: Well let me read then
594 D: What
595 N: Let me read the first part
596 (
597 D: No we've gotta read

598 N: Mine's the first one
599 (
600 R: Read
601 D: Well go on then
602 R: Read then, start reading
603 P: (...)
604 N: 'It was a bright morning, in the early part of summer and..'
605 (
606 D: Is she reading then
607 N: Come on, read
608 E: (...)
609 P: Go on (..) go on
610 N: I don't want to
611 E: Why
612 B: Just read
613 E: Right, Natasha doesn't want to
614 L: I'll read it
615 E: No you wait, I'll read it
616 N: You read it then
617 (
618 E: (...)
619 N: Go on
620 E: (...)
621 N: I'll read it then
622 E: (...)
623 N: I read it then
624 Gn: [reading in a droning tone]
625 D: Give it me, I can read twice as good as that
626 E: Go on then, you read that bit (...) first
627 D: '"I'm afraid you won't be wanted today", he said, Mr Toad
628 has changed his mind, he will not require a car. A car
629 (
630 G: 'It was a bright morning in
631 (
632 D: "Please
633 understand that this is final"' [giggles]
634 L: [giggles while Natasha still reads]
635 D: '"You needn't wait". Then he followed the others inside and
636 shut the door' [triumphant tone] '"Now then" he said Toad, to
637 the Toad, "when (...) what the four.."' S-shut up
638 G: [carries on reading]
639
640 [teacher approaches]
641 T: I suggested before that if you (...) working, to rearrange the
642 seating. I think the girls have got to be quite strong if the
643 boys are being silly.

D: (...) Miss [protesting]
G: (...) making fun of me you're making fun of me
T: The idea of this is to help eachother to read not to say something (...). Do I make fun of you? I don't think anyone should make fun of anybody else at all. So if that's happened, that's a warning. All right .... whose turn is it to read now?
N: Mine .... first part. But they keep interrupting me
D: Yeah you said you weren't going to read
N: I was reading it and then you started reading yours
D: Yeah because you said you weren't going to read
T: Do you think you organised this task very well?
E: They keep messin' it up
D: O-er
T: Well, who's reading now then?
N: Me
T: Natasha. So how much have you read all together?
N: I haven't read any 'cos we've started again
T: So (...) how much of this task has actually been done?
N: (..) 'cos I've read nearly all of that
P: (...)
T: 'Scuse me but you've got 15 minutes before play and then you're going to have about an hour so I suggest you get yourselves sorted out and do some work instead of this silly nonsense. Let's see now (...) Elli
D: See (...) then you say it's all us
T: Do you think that you've organised this in a good way? I:: made a suggestion, right, at the beginning.
(
G: We were, we were working out what we were going to do next and they were rude
D: We weren't
T: Can we go back to the subject of organising the group. You have got a lot of pages to change into a script, right, you have five people here. Do you all need to listen to all of the chapters? Do you need, does anybody need to listen to it all?
P: (...)
T: Right, so what you need to do is to share the task. If you all do it this way you have a very long job, but if you split it up your job is going to take half the time, isn't it. Right, so you need to think about how you are going to share the job. Do you understand, Natasha?
L: If she can understand she can explain it to me later.
T: OK (...) group, all right
N: (...) them two, we they need to read the first part. So do you.
G: (...)

D: You don't know nothing do you
N: They think we know nothing when we do
P: (...)
G: OK, you two go on to that table
D: No we don't want to turn
L: Yeah we do
Pn: (...) [giggles]
N: 'It was a bright morning..' [reads fast]
Pn: (...) [sound of chairs moving as boys go to the table next door with their backs to the girls]
N: 'It was a bright morning in the early part of summer..'
P: (...)
G: We got 86
B: (...)we got 82
G: 'It was a bright morning in the early part of summer..'
B: (...) you got 78
G: I haven't got 78
[children discuss page numbers and who has what]
G: [carries on reading text] '...little parlour...'[reads on page 76]
G: what does that mean
G: '..and eagerly discussing their plans (...) door..' "Bother" said the Rat (...) this was
(..) formal call
(
B: You reading that (...) 78 [boys talk about the pages]
G: We got 78 and 82
G: We got
(
G: haven't you
G: We got 77, 84, 86
G: 'He generally...' [reads to page 77]

TAPE AV 1b

G: '...so dear to him..'
P: (...)
P: That's because we only had a little bit of writing (...)
G: '..good looking Toad..(...)
B: Who's got page 77
G: We
B: Can we have it
G: Why
(
G: Why
B: (...) saying that
G: Saying what

(
G: It's
B: 'Cos (...) can we have a look
G: No hang on (...) b
G: (...) borrowing it
G: It doesn't say who said it
B: (...) filthy cow
P: (...)
G: It doesn't say who's saying it
T: (what page is that)
G: 77
T: (...)
G: No 'cos he's on that and he wants to look at that (...)
T: You need to (...)
G: Mrs C, can you read that [points to the end of page 77]
T: '"Take him inside....new motor car"' So Toad's being taken aside, it's Badger saying that
G: Mrs C
T: Yes
G: We need, we need to borrow their as well
T: Only when you get to the end of the page, right. It's only when you get to the end of the page when you read to say who
(
P: (...)

BOY'S ONLY TABLE (audio)

[the boys take the microphone, leaving the girls to use the tape recorder]
B: Badger (...)
D: I went over to see George last night
D: Yeah .... going to (...) this afternoon
D: Yes in three places
B: (...)
D: '"I'm afraid.."' [reading page 78] .... '"I'm afraid you, you wo- wont be wanted today.."' Oh fucking (...) aren't they .... I got a better idea n' doing that.... in just gang .... fucking. "Wan wan wan wan wan (...) to today he said"' Well I've done a sentence now
L: We supposed to be ...
[BREAKTIME]

TIME: 11am

P: (...)
L: 'Mr Toad' [dramatic voice]
.... 'Said Mr Toad' [dramatic voice] (...) finish your first sentence
D: Shut up
L: Yeah but why have we got to write all that?
D: Mrs C said we have to make it shorter, take bits out of it. Yeah make it shorter
L: (...) saying it(?)
D: (...) Mr Toad
L: Does Mr Toad say
D: Oh no oh no (...)
L: (...)
D: this is fuckin' hard(...) Do we have to stay on our own in a different group?
L: (...) '.added the Mole,turning the key on him. they descended the stairs, Toad shouting abuse at them through the keyhole and the three friends then met in conference on the situation. It's going to be a tedious business [reads on to:] sees it out"' that's erm that's Badger saying that. (that's) Badger said .... Badger said..
D: (...) this one, we need this one [turning to the girls for the next page]
L: I said (we know) it's Mr Badger
D: Yeah I know it's Mr Badger, but I'm not going to write (...)
G: Why don't you wait for Elli or something
T: Don't forget, you only want the bits the animals are saying (you don't want the Narrator's explanations)
Pn: [faint sounds of reading]
T: All you need to do is put, shall I show you, can I write on your pa-, all you need to do is put round..
(
L: (...) Badger's
(
T: Badger's saying, yeah and you'll find that in the speech marks. All right. So you've got that little bit there was well
D: So if I..
T: And then it goes on there as well, right, it goes right down to there as well ....., right
(
D: So if I tadpole this all the bits that the animals are saying and just leave out the bits that
T: The action bits, yeah
(
D: Yeah

T: Wonderful
D: So
T: Excellent, excellent, right (...)
D: she said (...)
[reads quietly aloud] '..and that's nothing to do with it..' All we got to do is look for the speech marks
L: What kind of speech marks?
D: From one end to the other end. And I suppose (...) speech where (there ain't anyone) saying anything. All you got to look for (...)
P: (...)
D: '"What is this meaning, what is the meaning of this gross outrage? I demanded, I demanded instant expalat-explanation"' There's one ....
Is there an explati-explan-
(
L: We're going to, we're going to singing today (...)
(
D: Yeah, why
L: I don't know, it's the play or something
D: What out of school?
L: I think so
D: I never know(...) Look there's a great big gap
L: (...) yesterday
G: What
L: (...)
G: What about the (...)
L: (...)
....
D: You look at your work and I'll look at mine
L: What?
D: I said you look at your work and I'll look at Robert's. See what..
L: I say I don't like to send the Badger in do I
D: No
L: (...) '"I've never seen Toad so determined.." [reads page 81]
(-)
D: Yeah, that's all mine (...) much, look (...)
L: '" has changed his mind. .... He will not require..'"
D: I said he was, erm, making horrible things at me
L: Why
D: Don't know
[they write muttering to themselves quietly]
T: Erm, I was hoping to have these play scripts ready by dinner time

874 D: Miss C, Miss, me and Liam should get ours done
875 L: (...)
876 D: No just the bit the animals say
877 (-)
878 D: This is still Badger .... He still says '"Now then first all.."'(...)
879 L: '"Take his things off." "Shan't", that's what Toad says, "Shan't"
880 replied Toad with, "I don't know" replied Toad with great s-
881 s- [muttering a rewrite of the story in his own words] .
882 '"Take them off him, then, you two"
883 D: Can we have this back now Racine, Racine
884 P: (...)
885 L: They work better on their own
886 D: What
887 L: They work better on their own
888 D: We aren't allowed to write .... our own
889 L: Why
890 D: Because, erm
891 L: PPAR
892 D: Yeah, PPAR
893 L: Me and Jason worked on our own
894 D: Yeah, on one -m thing
895 D: If we do another book like me and you can work on our own
896 ....., 'cos you've got good handwriting and I've got good
897 drawing
898 L: I've got good drawing
899 D: Oh you've got good drawing as well
900 L: Yeh, but you're a better drawer than me
901 D: Sketching, you're better at sketching. I hate sketching, I like
902 drawing
903 L: (...)
904 D: If I had something to copy I could draw it then, easy, but I
905 could't sketch it, hate sketchin'
906 L: (...) got two eyes
907 (
908 D: (...)
909 L: (...)
910 D: No that's the thingy behind, behind him (...) trying to pull
911 him in and the Badger's saying to him "You needn't wait" in'
912 'e, look, "I'm afraid you won't be wanted today" he said, "I
913 don't want" he said, right, as then er, "Mr Toad has changed
914 his mind, he will not require the car. Please understand that
915 [reads on to:] ..wait" I gotta rub out 'he said' ain't I(?)
916 ....
917 L: Yeah
918 D: Yeah (...) '"First of all, take those rediculous things off". T-
919 [writing sounds] Toad .. rediculous, rediculous [with relish]

R I D I "rediculous things off" .... "off" An' I'll have to write 'Toad' before I write (...) ain't I, 'cos I've got Badger there and then I'm going to have to write 'Toad'...

L: this one's got poison in it [muttering and telling his own story]

D: Toad

L: (....poison...)

D: Shut up .... '"I'm afraid you won't be wanted today, Mr Toad has changed his mind. He will not require a car [reads on to:] ..wait"'

'"Now then first of all [reads on to:]..off"

Toad: "Shan't"' [with relish]

Badger: .... Badger .... Badger says: "What is this, what is the meaning of this gross, what is the meaning of this outrage", I'm not going to put that (...)

L: Badger, I put Badger (...). Badger said "All right (...) to sLiamp in Toad Hall (...). They divided (...) at first Toad was very very (...) his garden (...) he would arrange bedrooms (...) they would (fight) (...) reached by the man turning up (...) would lie prostrate"

D: "I demand an instant explanation, instant ex-, ex- [writing]

L: Ave'nt 'ad a conversation yet

D: "A"

L: (...) that was the only conversation you had

D: "Explanation" "one fine morning"

L: [muttering as he reads] 'the Rat..'

D: (...)

L: '"Take them off .... then .... you..... Stll in bed, Toad's still in bed, Toad's still in bed w-, that is one innit?

D: What?

L: '"Still in bed"'

D: Yeah. So you gotta find out who says it [carried on reading] '"You knew it must come to this sooner or later, Toad.."(...)

L: '"(...) long ramble round his wood and down his earths and burrows. Toad is still in bed.."'(...)

D: Badger <u>still</u> says it

L: I don't know who says it, I don't know who says it

D: (...)

L: Don't, I don't know who says it

D: (Give it..)

L: (Look) 'Rat whose turn it was to go on duty went upstairs to relieve Badger whom he found fidgeting to be off and stretch [undulating tone]

L: "Stretch his long legs in a long ramble round his wood and down..'

D: '..his woods and down his earths and burrows'

966 (
967 L: '...earths and burrows'
968 D: '"Toad's still in bed
969 (
970 L: '"Toad's still in bed" he told the Rat
971 D: Badger ....
972 L Badger
973 D: '"Take them off him"' .... Badger: "You knew.."
974 L: Badger
975 D: "You knew it was, it must come to this sooner .... or .... sooner
976 or later.."[writing] (...)
977 '"He took the Toad firmly by the hand, led him into (...)'
978 "Tha-that's no good," said the Rat, talking to Toad (...)
979 L: Do you want 'and so on' in it (...) write 'and so on'
980 D: No
981 L: '"Now you.."'
982 D: '"that's no good"
983 '"Talking to .... Toad never cure him .... (...) him
984 L: So you stopped there then, you stop there then, do you
985 David, here: 'and so on' and so-on?
986 D: '"He'll, he'll say anything, any-..."
987 Finished. [waves page at Liam]
988 L: I don't want it
989 T: David's finished one. David, you need to make sure you
990 know what people have done (...)
991 D: I've done page 78
992 L: '"There's sure to be something"'
993 David .... here David .... <u>David</u>, Da-ave, Da-ave, ay <u>David</u>, Da-
994 ave, Da-ave [impatient tone]
995 '"There's sure to be something up"', does that, do I write that
996 in as well: "sure to be something else"?
997 D: Where does it start then?
998 L: '"Can't get much out of him..."' [reading]
999 D: '"and so-on"', yea, because it hasn't got the two [referring to
1000 the inverted commas]
1001 L: (Oh)
1002 D: You gotta do all of it until it comes to two
1003 P: (...)
1004 D: Ah, I gotta do this one now
1005 P: (...)
1006 D: I gotta do this .... <u>No</u> .... <u>No</u> (...do that one)
1007 L: (...)
1008 D: I do, but it's better than doing that (...)
1009 L: Do it quicker
1010 T: Isn't there anything for David to do [addressing girls]
1011 G: I've finished that now

P: (...)

GIRLS ONLY TABLE

NOTE: Girls talk about text on their own, reading and writing down the conversations as a script.

[The girls ask to have to tape recorder as well as the video, just in case the other doesn't work]

R: I think you have to have a narrator. I think that is what Mrs C said at the begining, didn't she.

D: Have you done the first page yet?

[Elli is sniffing and crying with sore sides. She is told to go and see Mrs Paten)

P: she don't feel very well

G: Liam we have to have our sheet back

L: (...)

G: We need it as well

L: Have it then, we have to have it back later

G: We have to see, like, Badger's talking Mole something like that

E: Coughing

N: [reads script]

B: We 'ave to see where... the animals are talkin' to eachother

N: [reads]
Hang on '"The hour has come" said the Badger...'". we have to write that down, yeah?

T: Wonderful, wonderful, excellent, lovely, right?

D: Isn't (that) like write, like we have to write: Badger said "The hour" and Rat said "What hour"

T: Yes, yes.

Pn: (...)

T: If you put here

P: (...) narrator

T: You don't want narrator. If you put Badger..put "The hour has come". Do you have to go back a bit further

E: Oh yes [coughs]

T: Right, OK?

E: [coughs]

T: So you need to put Mr Mole says it's Mr Badger because there's been a knock on the door, right, OK. So you need to..it doesn't matter if this is rough because we can do it as a best draft

P: OK?

P: Yeah, do we 'ave to start from 'ere where '"See who it is" say Mo-' so it says here 'Heavy knock sounded at the door, "Bother" said Rat, all over eggs, see what it is, see (like) what

it is, Mole, like a good chap, since you're finished"'. So what do we have to put for Rat. Is it Rat?

P: Yeah, Rat (...) Rat [writes]

N: So we have to write what Rat said ....
"When a heavy knock sounded on the door, "Bother" said the Rat all over eggs'

E: [coughs]

N: That doesn't make sense though, does it ....., does it, 'cos it says: 'heavy knock at, at the door, "Bother" said Rat all over egg'. So we just put 'Rat all over eggs'.

P: (...)

E: (... work it out) what it says

N: Yeah, but that says like Rat when a heavy knock at the door, like, Rat said 'heavy knock at the door, but that doesn't make sense

E: (...) Rat

N: So I'd 'ave to put Rat

E: [cough]

N: "Bother, bother" said Rat (...)

E No?

N: So Rat's sayin' "Bother, bother, all, all over 'n eggs". Does that say "Bother and he's all over..."?

E: 'Es all over, all over an egg (...)

N: Yeah

E: Right...Mole, right..Mole, like, a good [breathes in] Rat, Rat's saying (...) as well (...)

N: Rat [writes]

E: That's it, right?

N: Right, well done

E: [reading back what's written] '"See who i-, see who it is at the door, Mole, like a good chap, si-since you've finished"'. Is that right?

N: Yeah

E: That sounds right don' it

N: 'Mole went to attend the summons and the Rat heard him utter...'

E: [coughs]

N: '"Mole went to attend (...) Mr Badger (...)" Doesn't say does it. "The Mole went to attend the summons and the Rat heard him utter erm cry of surprise then he flung the (..) door open and and (...) with much (...) Mr Badger." Is that what Mr Badgers saying there (...). (It says) Mr Badger "This was a wonderful thing indeed that the Badger should pay a formal call"'

1102 E: [coughs] No that's not the Badger that's saying that. "This
1103 was a wonderful thing indeed that the Badger should pay a
1104 formal call on them or indeed on anybody"
1105 N: I think Rat's erm Mole's saying that in't 'ee(?)
1106 E: (...) its saying (...) (---)
1107 T: [To whole class] I was hoping that these plays would be
1108 finished by dinner time.
1109 N: (...) "'the hour has come'".
1110 E: It's here now in'it "'the hour has come'"
1111 N: Shall I put (...)
1112 E: No that's a backwards J in'it(?) (...)
1113 N: "'Whose hour should you, should rather say' replied the
1114 Badger.' So Badger's saying that isn't 'ee cos like
1115 (
1116 E: Yeah
1117 N: "'Whose hour you should rather say' replied the Badger".
1118 E: Then its then
1119 N: Yea h(?)
1120 E: "'Whose whose hour you should rather say' replied the...'"
1121 That doesn't make sense. "'Whose whose hour you should
1122 rather say'" that doesn't make sense (--) that
1123 N: "'Why Toad's hour..'"
1124 E: Yeah 'e its saying that
1125 N: "Replied the Badger":
1126 E: Yeah but we cant put replied the Badger can we (?)
1127 N: No
1128 E: (Actually) shall we put that. You read it out to me.
1129 N: "'Whose hour (...) you should rather say
1130 (
1131 E: should rather say
1132 N: "replied the Badger" (...)
1133 E: "'Whose hour you should rather s..(...) should rather say'"
1134 We don't have to put that.
1135 N: He doesn't say that (...) "'Whose hour you should say
1136 ra..whose hour you should rather say (...)'" We don't have to
1137 put 'replied Badger' do we .... thats how you spell Badger
1138 isn't it (...) [writing and confirming]
1139 Right erm "'Why Toad's hour...'" (..)
1140 E: Yeah
1141 N: "'Why Toad's..'"
1142 (
1143 "'Toad's hour Toad's hour Why Toad's why Toads
1144 hour the hour of Toad'" I said "'Why toad's hour the hour of
1145 Toad (.) hour
1146 .... of .... Toad [writing]. Actually that sounds (...)
1147 E: (...) see

N: "'See who it is at the door Mole like a good chap since you've finished'
Badger: 'The hour has come'
Mole: 'What hour?'
Badger: 'Whose hour whose hour you should say'
Rat: 'Whose hour you should rather say...
E: "'You should rather (...)'"
N: "'Whose hour you should rather say (...)
E: "'Why Toad's
N: "'Why Toad's hour the hour of Toad'" That's actually quite good innit(?)
E: Oh yeah Toad's sayin there look 'No Toad's hour the hour of Toad I said' [paraphrases the conversation from the text] 'Iwould take him in hand as soon as the writer w..I'm going to take him in hand' to to... would that be all right if I put that 'Toad's hour the hour of toad. I said I would take him to..' no I do.. 'Toad's hour of course' cried',,[reading]
N: Yea .... No
E: [coughs]
N: Is it Mole (?)
E: (coughs)
N: Mole what's Mole saying.
E: 'Toad's hour. We done well so far [coughs]
N: You all right now?
E: (...)
N: Right, "Toad's house"
E: Can we actually start from the beginning
N: I am here (...)
E: 'It was a bright, sunny morning' [reads]
N: We don't have to do the narrator, we only (
E: (...)
N: ...have to do animals talking
E: (...)
N: "'Hooray. I remember, I remember, I remember now"
E: '"We'll teach him to be (
N: '"teach him (...)'", shall I put that?
E: '"We" teach him, we'll teach him to be a..'"
N: (...) Toad
E: Yeah, I know, I've just read that (...) '"Why Toad's hour (...). I remember now, We'll teach him (
N: '"We'll teach..'", all right, write that then
E: Yeah

N: "We.." oops
E: (...) they're nice aren't they
[shows bracelet]
N: Is that real gold
E: No
N: Yeah, I've got a bracelet thingy
E: I've got a bracelet at home (and was going) to bring it to school but I don't want to 'cos my Nan gave it to me
N: (...)
E: She died, she died, she died (on Boxing Day...much)
N: Oh how horrible
E: You don't like Boxing Day much any more, do you
N: No (...)
E: '"We'll teach him..."'
N: (...)
E: '"...to be..."'
N: I got (...) of my own (...) gold twirls. Sensible. there you go, that's what we got so far (...)
E: '"See who is at the door, Mole"'
Mole: '"What hour?"'
Badger: '"Whose hour you should say rather, you should rather say"'
'"Why Toad's hour, hour of Toad, Toad's hour of course. Hooray, I remember now. We'll teach him to be a sensible Toad."'
N: (That's) all right, innit(?)
E: Can I write somethig?
N: There you go. Yeah you just gotta write something.
[they talk about how much has been done in indistinct tones]
G: That's how much we got left
G: I gotta be, I've got to write the Badger down, as he's sayin'
(...)
(
G: (...)
G: I've only got a couple of friends coming round to my birthday party, haven't I, only close friends, otherwise I'd invite Racine to my party
G: (...) I've known you for years
G: You've known me since we were four, five and a half
G: Yeah, our mum's, our mum's used to be friends. Whose your mum's best friend? [talk about class mates' best friends]
G: Michael's Jason's best friend (...)
G: (...)
G: We have to do this side, right, and then
G: '"This very morning" said Badger (...)'" [reads]'"and I, as I learnt last night from a trustworthy source, another new and

1240 (
1241 G: and
1242 G: '"...ex-cep-tion-a-lly..."' [slowly]
1243 (
1244 G: ."'..ex-cep-tion-a-lly powerful motor car"'
1245 (
1246 G: '"motor car"'
1247 G: '"...arrived at Toad Hall"'
1248 (
1249 G: '"..arrived at Toad Hall and"'
1250 G: '"..aprov-" right, right
1251 G: (I like) Badger's (...) I like Badger, I like Badger
1252 (...)
1253 G: I want to be on your team
1254 G: For football
1255 G: You are
1256 G: Yo are 'cos it's boys against girls
1257 G: I was going to .(...) but then I moved because of the
1258 arguments
1259 G: All right, I'll let you be the captain
1260 G: Oh, Jason's the captain
1261 [they talk about a watch]
1262 G: I'm getting a new watch for my birthday [talk about: colour
1263 suits me...bracelet and two rings...dates]
1264 G: '"This very morning (...) another big powerful motor car..."'
1265 G: We'll write that there and
1266 G: (...) that there
1267 G: What (Badger)
1268 G: Then we'll write:
1269 Badger: "Another new powerful motor car will arrive at Toad
1270 Hall (...)"
1271 G: (...) that there .... write..
1272 G: ..that down first
1273 G: (...) 'cos I was sweating down my back
1274 G: You started cryin' your eyes out
1275 G: I couldn't help it, it hurt
1276 [they talk about T-shirts, she thinks she's fat]
1277 G: I'm not doin' any of this (...)
1278 D: I gotta do some more
1279 G: Yeah, you can do that one. We're doing this sheet and that,
1280 or d'you want to do that?
1281 D: Well she's not doin' anythin
1282 G: she is, she's done that
1283 D: We're supposed to be doin' one each
1284 G: No we don't
1285 D: Yes you do. We do

1286 (
1287 G: 'Cos we do this one after
1288 D: No you're supposed to be doing .. she, so she's copying that,
1289 you're supposed to be doin' that, you're supposed to be
1290 doing that, she's supposed to be doin' that
1291 G: David
1292 (
1293 D: We supposed
1294 (
1295 G: We're allowed to work together
1296 D: So
1297 G: We're allowed to
1298 D: Yeah and you're not going to get it done
1299 G: We are
1300 G: (...) doesn't make any difference, does it
1301 G: OK, Racine, get a sheet and we'll do our own. We gotta copy
1302 this out here
1303 P: (...)
1304 G: Shall we do it
1305 G: ...'till we finished, then we gotta do all the scripts
1306 G: Shall I start again then?
1307 B: (...)
1308 G: Somebody else have this one then
1309 G: Wait for Racine if she gets stuck, yeah(?)
1310 P: (...)
1311 P: What's the time
1312 B: Twenty-five to twelve
1313 B: We're not going to get that finished
1314 G: Yeah we are, 'cos we're all day a different one now
1315 B: Well then you can have that one back
1316 B: (...) [exasperated tone]
1317 G: Actually, don't worry, two of us will work together
1318 P: No
1319 R: (No I want to work with) Liam. Yeah I do
1320 G: We wouldn't have time to do it without him would we(?)
1321 B: No you got (...) if you're going one each, then she can do the
1322 other
1323 G: No but we'll work together, won't we (...)
1324 D: (...)
1325 G: 'Cos you hate reading books (...)
1326 G: There you go, I'll do this one (...) I have to do this one. You
1327 can do that one and Racine can do that one
1328 G: That one's..
1329 B: Oh, but I'm stuck with that one now
1330 P: I'm doing this one
1331 P: You're copying that one aren't you

1332 P: No 'cos we're doing one each
1333
1334 [Teacher approaches]
1335 T: Is there anything for David to do?
1336 G: He's on 85
1337 D: No I have'nt got Badger "I never knew"(...)
1338 G: I've finished that David
1339 D: Wha'(?)
1340 G: I've finished that one
1341 D: Have you?
1342 D: Yes
1343 D: An' you're doing that one, so what's left for me to do then?
1344 G: That one
1345 D: But you said you finshed that one
1346 P: Up to dinner time
1347 P: At twenty past one we're going out anyway (...)
1348 G: I've said that (...)
1349 G: You're always saying that (...) tomorrow and the next day
1350 times twenty
1351 (
1352 G: Is that for tomorrow?
1353 D: [coming over] Page number
1354 G: No you did that one now, you need this one and I want this
1355 one and you want..
1356 D: 76
1357 G: 76 but I want this one
1358 D: No give it back [annoyed tone]
1359 G: Pardon
1360 D: Give it back
1361 G: Pardon
1362 D: Give it back. I don't believe this
1363 G: You meant to say please
1364 D: Give it back
1365 G: She's working on that one
1366 G: Yeah I am actually
1367 D: You 'aven't started it any of this
1368 (
1369 G: I have here
1370 D: Oh yeah, nothin' at all. give it back
1371 (
1372 G: 'Please', then I'll give it back
1373 to you
1374 D: Give it back
1375 G: Pardon
1376 D: Give it back
1377 G: 'Please'

1378 D: Give it back
1379 G: 'Please'
1380 D: give it back
1381 G: 'Please'
1382 G: Give it back [exasperated tone]
1383 G: 'Please' [giggles]
1384 D: Give it back
1385 G: 'Please'
1386 D: Give it back. Give it back
1387 (
1388 G: 'Please'
1389 G: 'Please'
1390 (
1391 G: 'Please'.
1392 D: Thank you. Give it back
1393 G: Thank you, say thank you, then
1394 D: Thank you, go-
1395 G: Say 'please'
1396 D: Thank you, now give it back
1397 G: 'Please'
1398 D: No-o
1399 G: is that word really .... that bad. Can't you say 'please'
1400 (
1401 G: Please, plea- can you say 'please"
1402 D: No
1403 G: You've already called, you've already called your friend next
1404 to you Liam
1405 D: Yeah, I've called him but I don't know how to spell it
1406 G: I T [giggles]
1407 D: (... I don't get it)
1408 G: You say 'please' and I'll give it to you
1409 D: No, give it 'ere
1410 G: Look, say 'pl-' then '-lease' at the end
1411 D: No, can't do that
1412 G: 'Please
1413 D: P-, er, peas give it back
1414 G: 'Please
1415 D: I said p-peas, now give it back
1416 G: 'Please'
1417 D: I said p-peas, now give it back
1418 G: 'P-peas' isn't (...)
1419 G: Liam, Liam tell David to say 'please'
1420 D: Thank ou
1421 G: You're not 'avin' it back until you
1422 (
1423 D: Pease (...)

G: David, David, what year is it?
(
G: (...) say 'cheese'
G: Trapeze, say tra-
(
D: Trapeze. Now give it back. Trapeze, papeze [giggles]
G: Trapeze
G: Trapeze
D: Trapeze, now give it back
(
G: 'Please', now 'please'
D: Trap-, trap-
G: Trapeze
D: Trap-
G: 'Please', 'please give it back'
D: Peas
G: OK, you can have it back, just say 'please'
L: Please
G: OK he's done it
L: Please
G: Now get 'im to say 'please' and he can 'ave it
D: Thank you
G: O-oh
G: Camera's on you
P: (...)
D: Give it 'ere, come on
G: David [exasperated tone]
G: I need to use it
G: 'E's like my little brother everytime 'e says something. 'Ere you are
P: (...)
G: David ...., David ...., David don't you want this
G: Right, erm, right
P: Oh god [sighs]
P: (...)
P: It's five to twelve
P: (...)
G: You're not meant to do that one
G: I can't find...
[Elli coughs and they talk about the cough indistinctly]

T: Pencils down. You've been working very hard.

TAPE A/V 2a - 6/3/96

[The group return to finish the task, Racine is away]

L: See how many converstions there are
D: I got page 77, I got page 77
L: I got page (...)
D: You must be, you're dopey
L: Why
D: You should have put Badger in (...)
L: I've done nothing wrong [protesting tone]
(
D: '"This very morning..."'
G: '"There's no-one in (...) this very morning.."'
P: Yeah, well you've gotta find out '"(...) very morning"'
P: Yeah, well get 76 then
P: (...) 76
P: 76
(
P: 76
G: I've done that
G: Yeah but I need to look at the bottom of it
G: 'Toad'. That's the end of the conversation then, that is a conversation
D: That's the start
G: Yea, '"this very morning"', that's the end
D: No, because it starts there again
G: '"This morning.."'
L: Yeah, it starts there and ends there, so '"this very morning"'
D: Is all I gotta write, I still gotta write it, look if I write.. that's stupid (...) that, then there's another conversation starting there: '"As I..."'
L: Look at, look at that massive one, look at that massive conversation (...)
P: Look at this [large passage]
You don't have to do all of it, you can shorten it
D: You don't have to do all of it you dope. Where's the conversation. There conversation starts there, right, and it's going on through there, on, on, on, still going
G: (...) look at my conversation
D: Look at my conversation then
G: (...) starting a new one there (...)
D: (...)
G: No it's the one I'm doing now
D: Yes it is
N: No it isn't
D: Where's the one you're doing now?
N: This one, this is the one you're doing now

D: Because, look I haven't finished that one off and you've finished that completely
N: (...)
D: I need that one there
N: You don't
D: I do
N: Have a look. That isn't the one I was doing (...)
D: ((...) that one (...) conversation [laughs]
N: Give it back [sternly]
D: (...)
N: Give it back
D: (...)
N: I would, I would give it back
D: No, I ain't writing all that [giggles]
N: Give it back
D: No you can do that one (...) at all. This one better have a long conversation
N: This one next
D: (I'm reading) that one
N: No that one's mine
D: I'm doing this one [growling tone], do that one
N: No I'm not doing it
D: (It's only a long conversation. That one's been done
N: No I'm doing that one
P: (...)
L: 'Cos look: [reading] '"Toad's still in bed, can't get much out of him" he said', "'can't get much out of him"' (...). That's Toad (...) Badger and Miss said keep on there (...) Toad there (...)
D: I know, I know what to do [writes]
L: I want to find something else to do [complaining tone]
D: 'N I've just done it for you
L: Yeah but Miss said 'No'
D: S'tough, s'done now innit..m..I don't know how to cut it out and put it on paper in the way that I want to do it. Unless, I know how I could do it [gets up and goes to teacher. Liam frowns and looks fed up]
T: Just do the conversation, David, or we'll give ourselves too many problems
D: [returning to table]
D: You doing that (?)
[Liam leaves the table]
P: (...)

[Liam returns, sits with hands on chin. David turns to girls]
D: Give it back, give it back (...)
N: Please
P: (...)
D: Give it back .... give it back
N: Please
D: Give it back, give it back please .... Give it back
N: (...)
D: Thank you, give it back [leaning on back of chair]
N: Please
D: Thank you, give it back
P: (...)
[Liam turns to look. Natasha is enjoying the game]
['Please..trapeze...etc game]
P: (...)
L: Yeah [punching the air, and gets up]
P: (...)
D: Thank you, you always say thank you after you got it, you know
N: You said it before you got it
D: I did not
N: (...)
D: (...) I said please
B: You got a Mondeo
D: What
B: You got a Mondeo
D: My...
B: Doesn't matter
(
P: (...)
Pn: Yeah but your car's better than a bloody Mondeo
B: N' we get, we get (...)

[teacher calls for quiet]

TAPE 11a - 6/3/96

[They sort out who sits where, boys on separate table]
P: Leave it there
P: Why
P: I's something we'll need later
G: We can have us on there and them on there
G: I have to write all of that: '"However.."'
G: Yeah, Anna, I have to write all of that: '"However"' down to '"policeman"', '"however"', down to '"policeman"'

P: (...)
G: Do you, no just pick little bits of it
G: Read it then see if you like it (...)
G: '"However, however talking won't mend matters. He's got clean away for the time, that's certain, and the worst of it is he will be so concerted..."'
G: What
Amy (...)
G: '"..with what he'll.."'
(
G: Did you hear about Amy and Mark (...) you'll never believe what Janie, er, Annie said
G: What
G: (...) give him a valentine's kiss
G: Yeah (...) Mark
P: (...)
G: Look, get on with that quick
G: I don't want to, it's yours

G: I don't understand what you mean
(
G: I understand that one
G: Nor do I
[Girls dicuss the taperecorder and the video]
G: Isn't it quieter without Liam and David
G: Specially not with Racine (...)
[they look tired]
R: Someone getting tired?
[they discuss time, football and broken toenails]
T: Right, everybody knows what they should be doing
P: (...)
T: Can you listen a minute. If you have in your possession (...) a reading of your own writing, it should go in your writing folder (...)
Pn: [talk about taperecorder and flat mike]
G: Yeah, you got a warning 'cos you were arguing
G: I'm arguing with who
G: Vicky (...)
G: I'm not
E: There's no naughty stuff on this table (coughs]
G: That table's very naughty
E: [coughs]
G: '"How are you today old chap?"'[reading]
Old chap, a very (...) old chap, you silly old codger
G: Hallo [whispering]
G: They're gonna give me a warning

1653 G: Give me a warning. That's a warning. She'll have to give me
1654 a warning if they give you a warning and then (...) she'll give
1655 me a warning and then give you a warning
1656 G: Then I'll give him a warning if he gives you a warning
1657 G: I'll give you a warning for giving him a warning
1658 G: I'm giving <u>him</u> a warning for giving <u>you</u> a warning
1659 G: (..) giving <u>me</u> a warning for giving you a warning
1660 G: I've got to do netball next week [giggles]
1661 G: So you're going to try and throw the ball (...) [laughs]
1662 G: (..) I've probably got a longer throw than you
1663 G: Do you want to bet on that
1664 G: I bet you probably are actually
1665 G: Yeah
1666 P: (...)
1667 G: You (...)
1668 (
1669 G: Net (...)
1670 G: You don't throw it like that. You can't kick it you idiot
1671 P: (...)
1672 T: I expect these to be finished by dinner time please
1673 [addressing class]
1674 N: O-oh [warning tone] '"Old chap"', thank you so much <u>old chap</u>
1675 [laughs]
1676 E: (...) ear-ring
1677 N: (...)
1678 E: Oh I can't do this, it's hard
1679 N: You two are (tired of working) that's what it is
1680 E: (...)
1681 N: You going out with (...) (?)
1682 E: (...)
1683 N: Oh it's so hard, so hard
1684 E: Bet I could (get) that in a second
1685 N: Elli, Elli what is that
1686 E: It's your bum, why what does he think it is
1687 G: (microphone)
1688 G: No it's not a microphone
1689 G: Yeah it is
1690 (
1691 G: It's a recorder
1692 G: It hears everything you say
1693 G: So the moment you watch the video it can hear what you're
1694 sayin'
1695 P: (...)
1696 G: Hallo, hallo, hallo [play with recorder]
1697 G: You gotta say things you gotta get on with your work (...)
1698 G: What are they talking about?

1699 G: I don't know what they're talking about, but I don't know
1700 what I'm talking about either (...)
1701 G: (...) Badger there and Badger after it..
1702 G: That's what Badger said after
1703 G: So like here I will put
1704 G: She did it as well. I'm going to put like this
1705 (
1706 G: She did it
1707 G: Well I hope not too..then I'll put a gap
1708 (
1709 G: Badger Badger
1710 G: Then I'll put: '"You've been a fine brother to us all"' [reads]
1711 (...)
1712 G: '"Thank you so much dear, dear Ratty [kissing sounds in
1713 parody]
1714 G: That is embarrassing
1715 G: What is, your bum(?)
1716 P: (...)
1717 D: Can I have my pen now please
1718 N: I'm using it
1719 D: (...)
1720 N: No
1721 D: (...)
1722 OK, OK, sorry
1723 N: Pardon(?)
1724 D: Sorry
1725 P: (...)
1726 N: Sorry
1727 D: So sorray
1728 N: Sorry
1729 D: Sorry
1730 N: Sorry what
1731 D: Sorry Natasha
1732 N: Sorry Natasha for what
1733 D: For whatever I said
1734 E: I didn't hear what he said
1735 N: He said (...) (...)
1736 E: He had his fingers crossed
1737 N: I know he did
1738 D: (...)
1739 G: Having a ball of a time and..
1740 D: I don't miss you one little bit
1741 P: Don't miss you at all
1742 P: Having a nice time, don't wanta come back
1743 (
1744 P: All right

1745 P: Having a nice time, never see you again, bye by [giggles]
1746 G: '"Dear old Ratty"'
1747 G: How long are you away for
1748 D: 'Till next week I think
1749 N: (...) isn't she, Elli(?)
1750 G: No, I'm quite happy actually, are you .... happy .... happy (?)
1751 G: Tommorrow I'll come in
1752 G: Sad
1753 G: No, being happy
1754 G: Why
1755 G: I dunno .... I'll be happy for two weeks 'cos David won't be
1756 'ere
1757 D: You gotta problem
1758 G: No
1759 G: He's chattin' to us, Miss
1760 G: Turning round chatting to us
1761 G: '"Thank you so much dear Ratty"', then too
1762 G: '"...dear Ratty" [writing]
1763 G: What's your next reason then(?)
1764 G: (...)
1765 G: The open assembly's gone
1766 (-)
1767 G: '"Thank you so much dear Ratty"'
1768 G: What page do you read
1769 G: 83 (...)
1770 P: Guess what, it's great, I've nearly finished
1771 P: (...)
1772 [more talk about which page is which and who wants to do
1773 what]
1774 P: 77's been done anyway
1775 N: Elli, what's the time
1776 E: Erm, I don't know, quarter past, twenty past
1777 N: Quarter past
1778 (
1779 E: Twentyfive past
1780 N: It is
1781 E: It is
1782 (
1783 P: It is
1784 E: I said quarter past
1785 (
1786 N: Twenty past
1787 E: Twentyfive past, twentyfive past
1788 N: There you are then (...)
1789 E: It's twentyfive past twelve
1790 N: Is that right (twenty past eleven)(?)

1791 E: You haven't even got it on
1792 N: What
1793 E: Your watch
1794 L: It's twentyfive past twelve
1795 N: Elli's is twentyfive past twelve
1796 B: Mine says (...) past eleven
1797 B: Mine has one
1798 (
1799 G: Why don't you wear a watch (...)
1800 B: 'Cos I haven't got it on
1801 (
1802 B: The time is one thousand hares past three moles
1803 B: (...) three moles
1804 B: No three spots: one, two, three
1805 B: Who's playing football
1806 P: Three
1807 P: I've got two: one, two
1808 P: I've got one but that's ten
1809 P: Tch-oh
1810 D: One, two, three
1811 G: It's supposed to, al the way down your arm, supposed to do
1812 a top hat here
1813 G: One, two, three
1814 [they talk about getting a watch]
1815 G: Is it a big or small, small one innit(?)
1816 G: '"So good of you"'
1817 G: She's getting a tiny little watch hopefully
1818 G: You haven't seen it
1819 G: No I know but it's (...) very tiny (...)
1820 G: (You might not like it) but it's very nice. You might not like
1821 it but I do
1822 [they talk more about the size]
1823 P: 'Course it's smaller
1824 D: And bigger [dramatic tone] I'm small and I'm bigger that
1825 you thought, I'm bigger than you, bigger, I"m bigger than
1826 everybody in this class
1827 L: I'm bigger than Norah
1828 G: You bigger than Nora(?)
1829 L: Yeah
1830 P: Yeah, I'm bigger than Carla
1831 P: I'm bigger than Miss C
1832 P: I'm bigger than Miss Yonge
1833 P: I'm bored
1834 P: (...)
1835 P: I'm not allowed (in there)
1836 P: Why?

P: 'Case that man is going round
P: Where?
P: Well it's nothing to do with you is it
B: It's nothing to do with you what man is going round
P: (...) Mrs Smith
[they talk about Chipping Sodbury's events]
P: I'm allowed up Easton Park
P: That's near Chipping Sodbury, is it
P: Yeah, I'm allowed down there (...)
B: I'm allowed down Weston Common, just go through the (...)
G: I went down (...)
L: I nick things from there
P: Where
L: From M & W (Weston) Common
P: What did you nick
P: (...)
L: Yeah, I nick things from there as well, I nick things from there. I nicked loads of bubble gum from the second hand shop. I nick, I nick ice creams from M & W and, and toffee, and
P: How
L: Do like this, then in the coat pocket and then just 'ave a look round the shop and just stare, then just walk out. Then when you're out, just leg it
G: Which leg and which git
L: Wha'(?)
G: Which leg and which git
L: (...)
G: Leg it
L: Leg (...) leg it
G: Leg git
(
L: Ok
P: (...)
P: when did you do that?
P: (...) pencil case
P: There are loads of pencil cases
B: Honeymoon lipstick postman no lip (...)
G: No
G: Ear-ring, starfish (...)
B: Photograph (...)
P: (...) [sighs]
B: I did a good one, but (...) coloured it in
P: (...) machine gun
(
P: machine gun

1883 L: David's
1884 P: David who?
1885 L: Coombs
1886 P: (...)
1887 P: Honey is the best (...) firewood
1888 P: (...) fireman
1889 P: Firework
1890 P: Firewood
1891 P: Firework
1892 P: Is it
1893 P: Yeah, firework
1894 P: Work, firework
1895 Pn: (...) fireman
1896 (
1897 Pn: (...)
1898 E: We got half an hour Natasha
1899 N: Oh, ssh
1900 B: Twentyfive minutes in actual fact
1901 E: Naty watty, Natty watty
1902 N: How come Elli's isn't up there
1903 E: 'Cos she wasn't here
1904 N: Oh .... Are you sure about that?
1905 P: (...)
1906 P: Yeah, that's mine up there
1907 P: (...)
1908 P: Machine gun
1909 P: Yeah
1910 P: (...) pencil case
1911 P: (...)
1912 G: Give it a ting, that microphone there
1913 G: What there got it there
1914 G: Put it back on the table
1915 G: This one
1916 G: '"..and the excellent.."'
1917
1918 G: E X E L
1919 G: There's nothing there (on that work) Liam, there on that
1920 (work)
1921 P: (...)
1922 G: Liam
1923 L: What?
1924 G: (...) See that, look, (...) to 'gay and irresponsible' [laughs]
1925 [refers to text]
1926 L: '..gay and irresponsible'
1927 G: '..gay and irresponsible'
1928 P: '...gay and irresponsible (...)

1929 B: Didn't know Sharon, like, show Mark (...) kits
1930 P: (...)
1931 G: '...gay and irresponsible'
1932 P: (...)
1933 P: Just a minute, 'cos I have to put everything (...)
1934 Pn: [talk about a T-shirt, helping Mum, laundry, eating out]
1935 G: Hey, Vicky, that's the
1936 G: Camera one
1937 P: (...)
1938 G: Why we done that one
1939 P: We 'aven't
1940 Pn: .[talk about food, 'what I like)')
1941 P: M-m, sickening
1942 P: Everything, I like you don't like and everything you like I
1943 don't like
1944 P: I do
1945 (
1946 L: I don't like garlic bread
1947 N: I do...he's sick, horrible
1948 P: (...)
1949 L: Natasha stop hitting Elli and Elli, stop hittin' Natasha. Just get
1950 on with the work
1951 E: Liam, stop grumping me [girls look at eachother giggling]
1952 L: [giggles]
1953 E: Very good, shut up
1954 L: (...) like a voice on TV
1955 N: Shut up
1956 E: Liam, you're kicking me again
1957 ...
1958 E: Liam get on with your work (...)
1959 N:: My mum made some of them. My mum made some of that
1960 cream (...) things. She just made em up of, erm, ice (...) with
1961 food colouring in it..I like choc chip mint ice cream
1962 L: How about cornetta
1963 E: Liam get on with your work
1964 L: Shut up
1965 E: My mum makes, she made them out of erm food colouring
1966 N: (Look) how much writin' this is
1967 E: I like strawbury flavoured ones
1968 B: I love chips
1969 N: I love any chips
1970 E: I like the chips fries I like the cheeseburgers, do you like
1971 cheeseburgers
1972 L: No [shakes head]
1973 T: Right, I think what we will do now, can you put all your
1974 work in your..

L: What is the time..what is the time
P: Twenty to
T: ...and I would like you to get a book and we will have 1/4 hour's quiet reading and we'll carry on with this tomorrow. [Liam gets up]

TRANSCRIPT OF 7/3/96

TAPE 11B

[Final stage of the task: to put actions to the script]
T: We are going to finish working on our script. Lots of you I know have either got very nearly finished. When you have finished it, what you have to do, you've got to read it through together, then, to make sure it makes sense, and follows through. Then you have to add in to your script directions. Now directions, that will mean like 'knock nock on the door'
P: Somebody..
T: Somebody's already got that, yeah. And you need also to put in where the action takes place
P: (Michael)
T: I told him I told him to do it after that's exactly right, 'cos I didn't want you to do too many things at once. I wanted you to think about one thing at a time. You might need to put stars
P: (...)
T: Yeah, you could put numbers or stars and put your actions on a different piece of paper, 'cos I know some of you have written all the way down to your piece of paper, and you haven't room to put it in there, have you. So if you put like at the beginning, if you put number one, and then on another piece of paper you put number two, then I will understand, because I shall be typing it up. Now I thought what would help would be for me to read the chapter to you. OK (?) 'Cos I know some of you have read it, not all of you have read all of the chapter, have you, so I thought If I read the extract, then everybody will know the whole story, rather you having to go back and read it again when you've done a lot of work already. Sarah (?)
S: (we've read it)
T: But have you read all of it, because some people have just, when it was, when you started some pepole just read a few pages each and I thought it would help you if I read it to

you as well. All right, so I'll read the first bit to you before you get back to work. [reads the chapter 'Mr Toad']
P: (...) song goes
T: Yeah, if you want jto put where you think the song goes, that's lovely as well [continues reading]

TAPE 12a
Time: 9.10 am - 12 noon 7.3.96
Group: Liam, Natasha and Elli, David away

[L and N looking, reading, shuffling text pages. N takes Liam's page.
L: [reading text] "'It's going to be a tedius business, I've never seen Toad..."
[Liam talks with expression, Elli looks on, while he begins to read]
L: "'Can't get much out of him..."
[Elli picks up Liam's pencil case and bangs end on the table as if attracting attention, looking glum]
L: Oh leave them alone
(
N: Shall we chuck this away? [picking up a sheet)
L: [puts sheet down from her hand]
E: Yeah, do it in our writing
N: [throws away sheet of writing]
L: (...) what
E: [indicates to camera]
L: [looks round but turns back uninterested - now David's not here to share a joke about the camera?]
N: [organising the sheets together]These are the ones that haven't been done, right?
E: How many is that?
N: [gets sheaf]
L: [looks away at camera]
N: One, two (...) first we have to do this one
E: "'Well I hope not..." [reading while writing)
[E and L write, N gets lip salve out of pencil case and applies to lips]
E: [reading while writing] "'Fine weather..."'
[all are writing and muttering under their breath as they read what they write]
N: We're going to see the video today
L: Who said?
N: Mrs C
E: [reading while writing]

2066 N: [exchange comments with L]
2067 [all reading softly to themselves as they write]
2068 N: Elli look (...) [shows text to E]
2069 E: Tadpole it them
2070 N: Look it's not..
2071 E: Tadpole it then (until) it makes sense then [firm voice]
2072 L: Yes, I just fit- fitted the last one..
2073 E: Mole [looks at L suspiciously]
2074 N: [writes]
2075 L: I done it
2076 N: Finished
2077 E: [looks back to sheet, not responding to them]
2078 E: '"...to do my best"' [reading text]
2079 (
2080 N: Look at that Elli
2081 L: [takes N's sheet]
2082 N: No not you Elli, him [smiling at Liam)
2083 E: I wrote that, wrote that [N puts her sheet in front of E]
2084 L: [reaches for sheet
2085 N: [pulls sheet away from L)
2086 E: Liam, look at the bottom, on the bottom, write that: "..my
2087 best to amuse you...doing my <u>best</u> to amuse you..."
2088 L: No, to <u>this</u> cos that's when they're not speaking (Elli looks
2089 sulkily at him]
2090 N: Does that make sense?
2091 (
2092 E: No hang on
2093 E: Look you've got to put that on the bottom
2094 N: [looks away]
2095 L: I'll just do this page
2096 N: [leans towards E]
2097 E: No I'm doing this page 'cos you've gotta write that on the
2098 bottom. I"ve already put...yes you 'ave, cos I've already put
2099 that one...or else it don't make sense.
2100 L: I'm gonna write this one [hold page up]
2101 E: I've already started this one
2102 L: I'll write "best to amuse you" here
2103 N: (...) here
2104 E: Write "best to amuse you" 'cos that's gotta wa-(...)
2105 [L writes, E looks on, N shows E her sheet]
2106 N: D'you want to do that one?
2107 E: What?
2108 N: D'you want to do that one [E looks away] please
2109 E: Where's the one you want? This one?
2110 N: Yeah, you...[looks at N while she reads]
2111 E: '"A lawyer, oh he must be really bad, for (...)"'

Oh, "he must be really bad" that's what it says (doesn't it)
Natasha, that's what that's not (...) Ratty..[Liam continues to write]
(
N: Yeah that's the problem, 'cos he's sayin' it to himself [N and E look at the sheet together]
Nobody notices, so he's sayin' it to himelf [E looks and considers while N looks fed up]
N: I'll 'ave to (...)
(
L: (...) let me have a look [snatches sheet]
N: [closes eyes, head in hand, reaches to pick at the sheet again but leaves it in L's hand]
E: Don't put that down then, you don't put it down
L: From there (...) Mole (...) from there (?)
N: No [frustrated tone] look
(
L: (...)
N: I have to look
L: Where from ?
N: No don't worry about it
L: I want to worry
(
E: I put you there [points to sheet]
L: (...)
E: '"Best to amuse you"'
L: Wait
N: Let's have this [tears sheet in half, Elli looks, leaning towards her]
L: '...it must be really bad...'
Why did you have that, from "bad"? [shows Natasha]
E: I got (....) [Natasha doesn't respond]
L: (I didn't) write that [Natasha looks vacantly at L]
E: No don't write anything like that, cos that's what he's saying to himself [narrator in the text tells of character's thoughts]
L: (...) '...must be really bad'
N: Yeah but [puts hands to head in frustration]
(...) speech marks [points to text]
<u>tha-at</u> [with emphasis, pointing at text]
E: 'E's sayin' it to himself
N: 'E's sayin' it (from there to there)
(
L: So(?)So(?) So he's just sayin' something [they pour over text, Liam presses sheet down, Natasha looks perplexed]
N: OK, but [picks up sheet]

2158 E: I've put 'Ratty' down
2159 N: [reads text pointing at words]
2160 L: I'll do that one
2161 E: No that's mine [snatches sheet]
2162 L: Yeah but you're doing that one
2163 E: No I'll do this one after
2164 L: I'll do this one
2165 E: You gotta do them two
2166 L: [takes sheet)
2167 E: Let me do that one then [takes another sheet]
2168 N: Elli (....) [asks about text]
2169 L: Who's got 79 [E answers]
2170 N: [gets up]
2171 L: [gets up and then sits down]
2172 E: [writes from sheet]
2173 [L and E read to themselves.
2174 L asks E for the time.
2175 E looks up at camera.
2176 N returns and starts writing after quick acknowledgement of
2177 E.
2178 All read softly and write.]
2179 E: This don't make sense, a sentence. Look this is [shows N who
2180 leans towards E] "'I'm afraid that it, I'm afraid it is the
2181 trouble, I can't quite understand this"' [N draws back, E puts
2182 sheet down]
2183 N: "'Understand it ... understand it...quite understand it" Erm
2184 [draws in deep breath and looks at Elli expectantly]
2185 E: Not..
2186 N: "And", an "and" is the beginning of the sentence [pointing]
2187 E: Yeah, 'cos it's a capital letter
2188 L: D'you know how that bit is? [girls ignore him]
2189 (
2190 N: (....)[talks to Elli]
2191 L: D'you know what that bit it (...)?
2192 D'you know what that bit is (...)?
2193 D'you know what that bit is (...)?
2194 D'you know what that bit means. I do. [emphasising, trying
2195 to catch girls attention. They ignore him until the last
2196 repetition when they turn and look at the text with him]
2197 L: [talks to girls who have no answers to his question, so he
2198 gets up and looks for a dictionary]
2199 N: [writes while E gazes, L returns and looks at dictionary.
2200 L: Bra-? [searching dictionary]
2201 E: I'm arranging that thing
2202 L: What thing?
2203 E: (...) at dinner time though

L: What arranging thing?
N: Oh (...) a party for Jane
E: (...)
L: Where
N: In the school, a (birthday) party for Jane in the school [firm tone as if ? he should know/shouldn't be asking/suspiciously?]
Pn: (...) about a party
L: I might go and tell her she's going to have a surprise party
[E and N look at eachother, passing a comment]
L: You shouldn't have told me, I'll tell her (...) Miss won't allow it.
E: I know I can't trust you
N: No 'cos he's stupid
L: You just can't trust men [ironically]
[Teacher leans over, points at text]
E: Mrs C, that one there don't make sense
T: Which bit?
E: That one there
T: Which bit
E: That (...) Mole
T: '"I'm afraid it is the trouble.."' Toad is saying 'I don't want to bother' right, and Rat is saying it don't make any difference, it's not a trouble to him at all. But Toad is saying, well I'm afraid it is a bother for you. He is feeling really sorry for himself and he wants to get a lot of sympathy from them, to make Rat feel really bad about having locked him up [nods]. Yeah, right, 'cos he's trying, he wants to get it so he wants to, he's acting all this so that Rat will go off, get a doctor, then he will be able to escape, right. so he's putting it on really, rather heavily, inn't 'e Liam [nods]. OK(?). [leaves]
Pn: [N and E chat in response]
L: Shows what big brains (...) and what small brains Amy's got (...) everybody to sing happy birthday to 'er.
N: (...)
E: Yeah I know
N: It's my birthday [acts with childlike manner to Elli] on Monday
[they all discuss about when to sing happy birthday, surprise party's and teacher allows it to be sung in assembly and playtime, in a justifying tone of voice as if trying to establish what is far]
[N and L write again, E gazes across the room]
L: I'm going to score today
N: How d'you know?
L: Because I'm determined

2250 N: (What if you) lose?
2251 L: If I don't score I'll eat my heart out
2252 N: Heart
2253 E: Gotta make sure you bring one then
2254 N: Har-art [quizzically]
2255 E: If you don't win then you'll have to eart your har- heart,
2256 L: No-o, (,,,) 'cos we'll lose probably, I know
2257 E: My..
2258 N: How do you know?
2259 [they chat about who said what to whom]
2260 N: 'Ere it's not fair, everyone thinks (football) is a boys game
2261 but not necessarily it's not
2262 L: I know a girls' game
2263 E: Mr Dodd's sexist
2264 L: (...)
2265 N: 'E's not,
2266 E: (...)
2267 N: 'E's not
2268 E: (...) girls' soccer team (...basketball, netball)
2269 N: No not many boys play netball
2270 E: I know that(...)
2271 N: (...)
2272 L: (I'm not going to) play netball .. netball
2273 N: Netball's all right actually
2274 [they make general comments about relative values of sport
2275 for boys and girls]
2276 N: Yeah, but Mrs C said it would be a good idea to have a girls'
2277 netball team [addressing E]
2278 E: You asked her
2279 N: Yeah I have
2280 E: Who would you put in the girls' football team then?
2281 T: [calls for attention]
2282 Your directions have to be understood by somebody else,
2283 namely me, OK(?), 'cos I'm going to see these scripts and I
2284 am going to tidy it up and if I don't understand the
2285 directions...won't you(?). Very tricky this job, not an easy
2286 one at all.
2287 [R brings taperecorder. N takes it enthusiastically with a
2288 'Yeah'. They operate it and discuss where the best place is to
2289 put it]
2290 L: Oh, I've got a wrong one [writing]
2291 N: Yeah but I've got a wrong one too
2292 [N and E talk about the girls' football team]
2293 E: I don't want to be in it, I'm not good at football
2294 [they carry on talking about who to chose for the team,
2295 who's good, better than, and so-on]

L: [ironically] I know, let's have a boys' football team [sensing the difficulty of choosing the girls' team]
[They talk with L about fast runners, 'I'll be in the goal' as girls imagine where they would play and L accepts suggestions]
L: [switches recorder off for confidentiality, then puts it back on again]
Pn: [Discuss how much of the text is done or to be done and then get on with work silently]
P: I got it wrong
P: Yeah, I got it wrong too
P: (...)
[talk about the football team, playtime__
B: He's an old codger, he's a bore
P: (...)
R: How are you getting on with instructions for the play?
G: Miss, I don't understand it
...
T: How are you getting on, are you giving instructions...(?)
B: Miss I can't understand it
T: You can't understand it (?) Which bit don't you understand?
B: All of it
T: All of it (?)
B: (...) I'm trying to work out what they're saying and I can't understand what they're saying
T: There are a lot of long words, aren't there(?)
B: Yeah
T: So what do you think is happening based on the story that Mrs C read to you
B: What it's based on (?)
T: Yeah, what's happening to Toad
B: He's getting locked up
T: Yeah, that's right
(
B: 'Cos he was going in the car
T: That's right, for stealing cars, so what is everybody feeling about that, what is Toad feeling?
B: Happy, gay
T: He is actually, some of the time. At other times he feels differently
P: He feels sad being locked up in jail and can't get out
T: Yeah, so when it talks about him
(
P: Rat'll go away and (...)

T: Feeling sad, you can describe him and write the story what Mrs C said you can write the story, so that in a way in which the actors know

...

T: What to do. If somebody's playing Toad, what would he be doing at the time he said that?

P: Said what?

T: Well, one of those things

P: I don't know

T: If you said those things what would you do...here's a bit, Ratty says "Now jump up, and don't be moping there on a fine morning like this". So sounds like (...) doesn't it(?)

P: (...) fine

(

G: Ratty's saying

T: So what do you think he's doing at the same time, what do you think he was doing to Toad?

P: I don't know

T: Well

(

P: Pulling Toad up

T: Yeah, so you can say 'pulling Toad up', and the way you can do it

P: (..) say 'driving the car' (...)

T: Yes, it's what they're actually doing. So that's a good idea for that one.

...

P: Try to find out what the conversation is but I don't know what it means

[teacher discusses suggestions and tries to trigger their imaginations]

...

T: Yeah, OK, so what did you do just then, write that down

P: (...) start again Miss, with two lines (...)

T: Yeah, start with two lines and describe what happens there. Put in actions anywhere you like..just where you think it's happening

...

T: What do you think Toad looks like, he's acting up and making sure everyone feel sorry for him. How do you think he's looking.

P: Going like this [makes a face]

T: Yes

.....

B: "'Sit down there Toady"' [reading] (...)

2386 P: We have to write down the actions now
2387 L: We don't, we (have to do the) conversations first [irritated
2388 tone]. Why d'you make
2389 me write the
2390 (
2391 G: Write the conversation
2392 (
2393 L: (...)
2394 P: (...)
2395 (
2396 G: Then make, make it more interesting, make it sound better
2397 L: (...) write the conversation yet, yet, can I, I don't know how
2398 to do it
2399 [silence]
2400 G: Don't you know what the actions are?
2401 P: (...)
2402 P: What (...)
2403 G: I never (...)
2404 (
2405 P: conversation
2406 P: Conversation
2407 P: Yeah, a conversation
2408 P: Yes a conversation (...)
2409 (
2410 P: Write a conversation down
2411 L: (...) write a conversation down from here
2412 G: Which conversation (are you writing) down?
2413 B: The conversation
2414 G: Tell me which one you're doing
2415 B: I know what ones (you're) doing
2416 B: (...)
2417 P: Stop doodling
2418 Pn: (...)
2419 L: Miss, Miss, Miss (...)
2420 G: He's stuck on the conversation
2421 R: There's an awful lot of it, isn't there, on this particular page.
2422 You got quite a difficult page here
2423 P: I could have done it Miss
2424 R: (...) conversation
2425 P: Well, is there a convrsation there
2426 (
2427 T: There will be a lot of action
2428 there: '..outside he stopped to consider', right(?)
2429 P: Who's he talking to when he's saying that?
2430 T: Ah, now, he said '"it's best to be on the safe side" he said on
2431 reflection'

2432 G: Who said that?
2433 T: Right, we got to really go back to
2434 (
2435 G: It doesn't say
2436 T: '"Oh dear, dear Toad" (...) Toad.
2437 G: What page is that
2438 (
2439 T: Wait a minute, Oh that's Rat, oh that's right,
2440 that's Rat
2441 (
2442 G: Page 82
2443 (
2444 T: So that's the previous one, that's Rat, he's saying
2445 this on reflection or something
2446 (
2447 G: M-m
2448 T: Which means when you reflect on something...
2449
2450 G: (...)
2451 [class teacher talks to whole class]
2452 ...
2453 T: That's the last bit, last bit (you have) to do on that page
2454 (
2455 P: (...)
2456 T: You've nearly done it, well done
2457 B: So I have to write all of that out
2458 T: Yeah and then that'll be that
2459 (-)
2460 B: So everything inside those..
2461 G: Speech marks
2462 T: Speech marks. There's a lot, there's a lot of things that tell
2463 you what he's doing
2464 as well as that
2465 (
2466 P: "Sit down Rat"
2467 T: Natasha .... what does that say?
2468 G: what part, here
2469 T: That one: "So.."
2470 N: '"So he wandered off to the village on his..."' what?
2471 T: Errand
2472 N: Errand of mercy
2473 (
2474 T: mercy
2475 (
2476 P: errand
2477 (

T: errand
P: (...) Badger
.....
E: I still don't get it, Miss
T: You don't get it that he's having them on(?)
L: (..) acting (to make them...)
T: Well, when somebody's acting up and making...a bit like Liam looks (...) likes dramatising and making characters come alive, some people are good at that, and some people aren't. Toad's doing it
L: Yeah, but I'm not Toad
T: No, I know you're not Toad
G: Yeah, but he is actually, because we refer to him as Toad
L: No because you're bigger 'n me
T: I was only kidding. So she's only kidding..
G: Kidding, I don't think so
L: Oh, I was only kidding [mimicking]
G: Shut up, that's what he's doing
L: Anyway, Jason makes it up
T: (...) taking a car
(
L: and he says "funk face did it"
P: (You're so wierd)
L: Badger-r-r "only one more thing to be done" [writing]
P: (...)
N: Did you tell on Elli?
P: No
L: I wanted to see her get into trouble for once. I've never seen her get into trouble.
N: I have (...) teachers come up
L: Oh yeah, but only about once
P: 'Cos you're always (...) on her back all the time
L: I'm not .... Yea-ah-ah
P: (...)
P: what's the time (...)
(-)
L: '"There:s only one more thing to be done"' ..... Isn't very noisy without Racine and isn't it very quiet without David [as if mimicking and practicing adult script]. Isn't it, it's noisier without Racine and it's quieter without David. Rach-, Racine's (....)
G: (...)
L: No but why did she cry (...) when she just came (...) and went, e-er-r
N: (...)

2523 L: Yeah but why did she, did she want to be with Elli or
2524 somthing?
2525 N: Well, wouldn't you like to be with your best friend
2526 L: Yeah, but I (...)
2527 N: Exactly (-) she wasn't before though was she(?)
2528 L: No but (...) I never cry
2529 N: Well Racine was crying
2530 L: (...)
2531 N: Shut up. Just 'cos you think you're it, but you're not. Shut up
2532 (...)
2533 L: I'm, I'm it, I'm, I'm It the Clown
2534 N: Elli's the clean up girl
2535 L: No she's not
2536 N: She is
2537 L: (...)
2538 (
2539 N: (...)
2540 L: Don't remember (letting her)
2541 ....
2542 Pn: (...) Natasha (...) read it out of the book
2543 P: (...)
2544 [they talk about books and films]
2545 E: What book?
2546 N: Elli you've (..) seen it
2547 E: I know
2548 N: You can't say anything
2549 E: (...) says it's funny
2550 N: It's not funny
2551 (
2552 L: It is, it is
2553 N: Not in (...) it's not
2554 L: (...) thinks it is
2555 N: (...)
2556 L: It might not, might not be to you
2557 N: No it isn't to me
2558 L: To you it's probably scary (...)
2559 N: (...) Gale
2560 L: Did she, the only one that stayed with me is Clive .... on our
2561 own and (...stay) on my own watching (...)
2562 N: It's too scary for you
2563 L: (...)
2564 N: Then you're wierd
2565 L: I'm not wierd (...) Elli. I bet if Elli saw it she'd go out with (...)
2566 E: No it's (...) what I would like to do(...)
2567 L: It's easy to go out (...)
2568 N: (...)

2569 L: I like that bit where (...)
2570 P: (...) sometime
2571 L: Yeah, she's all crinkly dumb. Is she brain dead (scary n'
2572 that)
2573 (-)
2574 L: Do you know (...) comes on (...)
2575 P: Always but scary ..... Elli, you (...)
2576 E: No
2577 L: All you got to say to yourself 'it's not real' [refers to a
2578 science fiction film)0 (It's just) dumb crap. Seen
2579 'Beetlejuice'?
2580 P: No
2581 L: (I think) it's good
2582 N: I 'aven't watched it
2583 L: (..) film's funny [refers to 'Beetlejuice')
2584 N: (...)
2585 L: 'Cos he turns into a snake
2586 [children mutter about work as they write]
2587 E: Oi, that's mine
2588 L: Natasha's done that one, this one's (...) mine
2589 L: (...) done (...)
2590 N: I am copying, copying that one
2591 (
2592 L: I need this
2593 P: (...) said you're doing this one
2594 P: I don't know
2595 (
2596 P: know
2597 P: I 'aven't done that one
2598 N: I've put on'ere David (...)
2599 L: '"One more thing"'. You seen this film called 'The Naked
2600 Truth"?
2601 P: (...)
2602 L: Me neither
2603 P: (...) done
2604 L: Yeah, I cut, I put all that into that
2605 P: (...)
2606 L: I do less work with David ..... David would be doing
2607 everything I do
2608 G: (...) Racine would just be sitting there and you and David
2609 would just be laughing
2610 L: 'Naked Truth' (...) I like to see the front cover
2611 Pn: I ain't seen it
2612 G: I've seen (...)
2613 L: You haven't
2614 G: I have

L: You haven't
G: I have (seen it in) the video shop
L: Didn't
G: Did
L: Did not (...)
G: I've seen it
L: What's on the front cover then?
G: (...)
L: You don't know you haven't seen 'The Naked Truth' (...)
G: I have
....
L: There's his willy 'n that .... [no reply from girls]
"'One more thing to be done"'
P: (...)
L: "'What you..'" [reads]
P: (...)
L: Mr Toad .... why don't they say 'The Wind in the Willows. Is Mr Toad saying all that [asking Natasha]
N: No the Wind in the Willows is with all of them (...)
L: I know. And this one: Badger, Mole, Rat, Toad and Badger in it
N: Well it's about Toad (...)
L: Oh dinners, I hope you (...) all this
N: Oh yeah, I'm always (...)
L: "'...after me"' [reading out loud]
(-)
T: You going to get this finished (...) last page (?) (...) well done, see if you can get it done by lunch time (...). I think you've done very well, 'cos it was quite hard, wasn't it(?).

Appendix 5

Task 5: 12.3.96

TRANSCRIPT OF CHILDREN'S TALK - 12/3/96 - STANBRIDGE PRIMARY SCHOOL

Code

P =	Pupil
PN =	Many pupils
G =	Girl
Gn =	Girls
B =	Boy
Bn =	Boys
T =	Teacher
ST =	Support Teacher
R =	Researcher

E, N, D, and L = Children where identified by name

are =	Emphasis
(...) =	Inaudible
(I don't) =	Indistinct
(=	Links simultaneous talk
[] =	Researcher observations
(-) =	Gap between transcripts
..... =	Pause between words
- =	Pause, hesitation within a word

TAPE: 12a
TIME: 9.10 am
AIM: To look at general collaborative group relationships and interactions..

[Tables are joined, Natasha and Elli sit opposite Dale and Liam and talking intermittently
No identifiable sound to video.].

TASK: Maths

Looking for patterns using the 1-100 number grid.
Using 3, what numbers can you cross off? Do you need to use 4? Why not?
Using 5, do you need to use 6? Why not?

G: You can't to do anything, do you
L: I know, all I want to do is play football
P: (...)

L: That's my new nickname, Goldilocks (...) 'Ere Elli, he goes, a nickname for Goldilocks is Golidlocks and I say a nickname for Goldilocks is Amy.

P: (...)

G: Gingerlocks [gigles]

L: That is not very funny [giggles]...carrot top

P: (...)

R: How's your Maths getting on

L: Maths [giggle] Myths and Legends

P: (...)

L: We don't care because we're good boys.

G: That'll be the first

P: (...)

L: I gotta, I gotta word...'feeling' [giggles]. You know that feeling thing when someone feels.

P: (...)

P: Six [triumphantly]

P: Eleven

P: Twelve

P: (...)

R: You haven't got many numbers in the 40's

P: (...)

L: (...) in the 40's. I am 40. (...) I might dye my hair grey [giggles]

P: We 'aven't got (many in 40)

P: (...)

L: If you don't underline it you don't realise it's the title.

G: I did underline it

L: Well that's the title then

(...)

Hey you three, you three, you three, Miss Yonge, Miss Yonge's fascinated. Miss Yonge's got fascinated. Miss Yonge's, Miss Yonge's been hypnotised, Miss Yonge's been hypnotised.

G: Liam, shut up

.....

L: Key, I don't know how to do keys

....

R: You're going to have to cross off the numbers when you do, then

L: Do it when we do it, when we do it with, with them. [?sexual innuendo, imitating adult tone]

TASK: Comprehension

Read the story 'Flower Corner' and then answer the questions at the end of the sheet.

AIM: Compare task requirements and levels of difficulty. The teacher perceives the comprehension exercises to be easier for the pupils, and recalls their last reading task which was PPAR and difficult in order to get them thinking about the contrast.

9.30 am Teacher sets up task with whole class.

T: This morning we are going to do a reading job, and last week we did a difficult reading job, didn't we, The Wind in the Willows (...) reading. Now this one should be a piece of cake. Now everybody knows when I give you something like this you have to (...) read it through, read the questions and then you ...all right Mark [aside]. So that you know where to find the answers. Now if I was doing this and it was I had to read that and I had to read that. This question here says, 'Why does Mrs Holmes not move from the Flower Corner. Now what I would do, as I know, I've read it already once and I could just about remember where it mentions Miss Holmes or her shop. I would just very quickly scan down my page to see where I would find Mrs Holmes' name or the Flower Forner. Then I would stop at those places and near those areas I would actually read around to see if I could find the answer, instead of reading it all the way through again. So you got to start off very quickly. You need to read it through first of all, right. Aki?

A: At the side of each there's a number so you can look it up.

T: You can do that as well, look it up. You also need to look for those important words. So it said, 'Why did Mrs Holmes not move from Flower Corner?' Now I would look for Mrs Holmes because I want to find out something about her and I would look for Mrs Holmes and I would look where it says something about her. And then I would find my answer...and so you need to sort of scan down very quickly to find it.
[gives out the work]
Enough copies for one between two.
Now because we've got some extra children here we might have to think a little bit about how we're going to arrange ourselves. So Claire and Carla...(practical room)
[Three groups and levels: green, orange, and blue comprehension text books]

136	G:	(.....) [reads sheet]
137	T:	If you don't write with your letters joined you will start
138		again.
139		....
140	G:	My mum
141	G:	Monday shall I come down?
142	P:	(...)
143	G:	"Flower Corner" [reads]
144		[all appear to be reading the passage]
145	B:	We gonna, we don't have to put that
146	B:	Put one [talks about the task]
147	G:	I don't know, have another look
148		[gives advice about text]
149	G:	It it
150	P:	(...)
151	B:	What's the time?
152	G:	Ten to Ten
153	B:	Ten to ten
154	G:	Aren't we 'avin' assembly today?
155	P:	(...)
156	B:	(...) girl goin' around
157	B:	I've seen her before
158	L:	So have I, but she was totally bald, she 'ad an illness (...)
159	G:	That's not funny
160	L:	I know it's not
161	G:	You're laughin'
162	L:	I"m not laughin' (...) try and stop me
163	G:	(...) You're laughin'. How would you like it if that happened
164		to you.
165	L:	(...)
166	G:	You're so stupid (...)
167	B:	Shut up Baldilocks
168	L:	That's my new nickname [giggles], Baldilocks
169	B:	(...) your girlfirend's Goldilocks
170	B:	(...) she likes you
171	B:	I don't like her, she's gay (...)
172	L:	You and John would make a good couple (...)
173	G:	(...) me and Lisa would make a good couple and we're (...)
174	P:	(...)
175	B:	(...) playin' football at play
176	P:	(...)
177	B;	(...) have you seen the way they wear their hats (...) down
178		the back of their 'eads when (they're not) gay
179	L:	They are. Take That, they had a fake..and Mark Owen (...)
180		their asses [giggles] they did Mark Owen (...)
181	N:	(...)

B: I 'ardly know her, Natasha
L: Miss Yonge, Miss Yonge, Mrs Yonge [giggles] Natasha and Elli, Mrs (Yonge)
B: [reads 'Jerbils' text]

[Teacher comes over]
T; Right, so you're going to write "the Jerbil's cage was kept on the dining room living room table and on the window sill. So that's a complete sentence, righ. Are you starting with "Jerbil's cage"?
P: (...)
T: Right, why did the diver think that Danny was dead [addresses another child doing 'Danny Fox' text]
P: (..)
B: Where's the toilet, I think I'm going to throw up
B: I's crap (...)
P: (...)
B: "Table and the window sill" [reads]
[taps on the microphone]
B: Is this think on?
B: Yes, it is
L: Oh man, such a shit .... Look, 'the living room table and the window sill' (...) [muttering while writing: 'living room table"...etc)
B; Why did Mr (...) give Danny [reads and talks about text while reading bits]
B: What's the time, Elli?
E: Why don't you buy your own watch. Just gone ten (...), just gone ten
B: That is ten minutes past ten
G I know it is (...)
B: Actually she can't tell the time, so she said "Just gone ten" [giggles]
(
B: "Just gone ten" [giggles]. It could be so it, so it's twenty past ten. It's, erm' seven minutes past (ten)
B: Well anyway, I'm a nice boy
B: Want to bet on that?
B: Yeah, I'm not being naughty
B: Do ... (...) [laughing]
B: I don't get into a lot of (...) Chris Ewbank though
B: The reason (...) is to never get into a fight [giggles]
P: (...)

TAPE 12b

TASK: To finish the comprehension task and the 'Bishnoi tribe' story.

T: [sets up session with whole class]
What you're going to do if you have not finished your English work, you're going to finish that first of all. I know that some of you are...you've done it. Well done. So if you've finished it, your book needs to come up onto the English table. Not last week, the week before, we started to do some work about the people who liked trees. Anybody tell me the name of the people?
P: Bishnoi
T: The Bishnoi. Can anybody else tell me anything they remember about it?
P: (...)
T; Sorry (...) why did three hundred and sixty people die?
P: (...)
T: I don't think that's funny, if somebody kills themselves. Why did 360 people die? Laura?
L: (...)
T: Right, now, I'll read the story again and we're going to finish that piece of work and I want that finished by a quarter to twelve. So if you have already finished (...) Yeah, I think it would be a good idea if a lot of you look at the way you have done your work, whether you need to start it again. Right. If you think you've started all right, then fine. So I'll read you the story because it was quite a long time since I read it to you, isn't it. So I need to refresh your memory.
[reads story].
T: So I said that you could retell that story and lots of you said you would do it in picture. So if you haven't finished your English, you need to do that first, and then under the ... there is your work...we'll all go to our place, quietly.

B: (this is a) first draft, right
P: (...)
P: What are you doing?
P: What are you doing:
P: (...)
L: I'm not doin' it right(...)
(
P: (We gotta) do that 'aven't we
P: (... shoe shop)
G What have you done?
L: He put
(

273	P:	Do it there, Michael, do it there
274	L:	He wrote, he wrote
275		(
276	P:	(....) write it
277	L:	He put two boobs on
278	G:	Mrs Chance, they're bein' dirty 'n putting pictures in their
279		drawin'
280		
281		[Teacher approaches]
282	T:	You have to throw it away
283	P:	(...)
284	P:	What did he do
285	B:	He wrote, 'e put, he drawn two bosoms on (...) a man [giggles]
286		so funny (...)
287	G:	What's the name of the supermarket manager?
288	B:	Supermarket manager
289	G:	Sh-shut up
290	B:	You're tellin' me your drawin a supermarket [incredulous]
291	G:	(It's) what that is, read the question
292	L:	Read what question?
293		"What did Dennis Ma" [reads the girl's text]
294		(
295	P:	(....) What, me'n..
296	G:	No <u>he</u>, you <u>stupid</u> git
297	P:	Me?
298	G:	Yeah, you
299	P:	Yeah you <u>dick</u> (...) it's me, it's <u>me</u>, it's <u>me</u> [dramatic tone]
300	P:	It's you
301	G:	It doesn't say (...)
302	B:	Oh then it doesn't say it's you (...)
303	L:	I'm just doin' a border round it, I'm just doing a border
304		round it, Don
305	D:	(...)
306	L:	Does that look like a picture frame to you?
307	D:	Looks like a load of rubbish
308	G:	(...) This looks like a total disaster
309	P:	It is
310	G:	I know [giggling]
311	P:	(...)
312	G:	I could do it better
313	P:	(..)
314	L:	This rubber's terrible .... it smudges it, don't it
315	P:	(...)
316	L:	(...) school today got back last night still pretty tired
317	P:	Yeah
318	P:	(...)

L: I'm not a skin'ead, anyway, I'm not a skin'ead, skin'ead (...)
double dicker
D: [giggles] you look silly when you say that
P: (...)
L: When I say something he disagrees with me. If I say my
name's Liam, he'll probably say, no it isn't [giggles]
P: (...)
L: He would, though, wouldn' he
P: (...)
L: What did you write on that piece of paper? ..... what did you
write on that piece of paper?
(
D: "This is what I wrote [mumbles
about what he wrote]
L You did didn't you, pig dunghead, it was obvious (...)
D: (...)
P: You're stickin' up for David Bolton then
L: (...) Moo moo, does that sound familiar to you?
D: (That's not) funny
P: (....)
L: Me(?) Why don't you just go "Moo moo, does that sound
familiar to you"
P: (...)
P: I have to smudge my work again
L: Stop (...) on the rubber
G; It isn't a rubber, it's a (...0
L: Well, stop talkin' to it
G: (...)
B: (...) talks to (....now she's) talking to a rubber
P: (...)
B: What's the time, Dale
D: (...)
....
L: Bishnoi, Bishnoi
P: (...)
L: "200 years ago" [reading]
D: 200 years ago [scornfully]
L: Yeah, but this is our own story isn't it
B: Is it
P:: (...) chain saw (200 years ago)
L: Yeah, but I...I'm putting a chainsaw (...)
[largely quiet with background and pencil sounds on paper]

[teacher addresses class]
T: (...) how to use the library
B: How to use the what?

B: How to use the library (...)
[quiet]
D: I've done a bit on my story (...) more than you've done
(...)
L: I'm not writin' mine
(
D: I'm not writin' mine either. I'm (...)
(
L: Yes you are
D: I'm only writin' the very first bit like 200 years ago
P: (...)
D: [counts] One, two, three, four, five... one, two, three, four, five...Yes, yes I've got enough squares [story is being told in pictures]
Liam, guess how I've done the first bit, I just copied Jason
(...)
L: (He's) just copied Jason's work
D; (...) Jason's work
L: Jason
P (...)
L: Jasons(?)
P: (...)

Appendix 5

Task 6: 19.3.96

TRANSCRIPT OF CHILDREN'S TALK- 19/3/96 - STANBRIDGE PRIMARY SCHOOL

Transcript code

P =	Pupil
PN =	Many pupils
G =	Girl
Gn =	Girls
B =	Boy
Bn =	Boys
T =	Teacher
ST =	Support Teacher
R =	Researcher
E, N, D, and L =	Children where identified by name
are =	Emphasis
(...) =	Inaudible
(I don't) =	Indistinct
(=	Links simultaneous talk
[] =	Researcher observations
(...) =	Gap between transcripts
..... =	Pause between words
- =	Pause, hesitation within a word

Tape 14(a)
Time: 1 .15 pm - 3.00 pm

1.15 pm Task setup (- 115)

T: What we're going to do we're going to do a PPAR job. So some of you already know a little bit about it. I will read the task to you. Don:t forget when you go back to your places you need to read them..you need to read every word that I have put down because every word is important.

- Read the extract of The Sheep Pig by Dick King Smith.
- Make a list of the characters that appear in this part of the story.
- Then for each character explain how they feel at the beginning of this part and how they feel at the end.
- Explain what happened to them to make those feelings change."

There is quite a lot there that you need to sort out. Now this is the important bit. You have to present this information as a group to the class. In the past I have said you have to

present this information to the class. I have added some more words this time. I have said you have to present this information as a group to the class. That has all to go as part of your task under the heading of the task, so when you plan you need to plan for that bit as well.

I want these presentations ready for half past two. We are not going to work on this task past half past two. When we have done this in the past I have been quite liberal with the time, I have let you go on and on and on. We actually all ought to speed ourselves up a bit. It has to be finished for presentation by half past two. If you have finished before that's fine, but it has to be finished by half past two. Right, so you need to get on, you are not going to have time for arguments, you are not going to have time for fooling around. You have got to organise yourselves (...) you may reorganise our tables so long as you lift them.

TAPE: A/V 4

P: I don't want this work.
Pn: (...) (that one) [sorting out pages]
[whispering]
P: You can have that one and you can have that one.
P: Wha the red one can't use that.
P: Wha?
P: The red one, not allowed to use it.
(talk about pen)
P: (...) never asked her
P: (..) never said to you (...)
P: Why's there two lids on there?
P: Don't work.
P: Why's there two lids on this?
P: Well you do it then (...)
P: You can write it better than us.
Pn: (low voices)
P: Well (...)were quite good aren't they
P Yea but they're (...)
P: (...)
B: Go on then start reading.
G Got to put a sheet in first.
B: Got to put a sheet in first (...) we do this and you can put a sheet in.
G No.
G (...) number three
G (I ain't doing) that one

93	G:	(..) last one
94	B:	Don't work, h-ha
95	B:	(why don't we) work on there then?
96	B:	Cos (...) no paper in it.
97	G:	I can't read that
98	B:	Elli come on.
99	G:	All right for you to moan.
100	B:	Just hurry up.
101	G:	This may be better.
102	B:	(..)
103	L:	How are we meant to present this?
104	B:	Liam (...)
105	G:	You got a write this down
106	P:	(...)
107	G:	How are we going to present it?
108	G:	Liam (come on)
109	Pn:	(...)
110	G:	Don't write all of it.
111	L:	I'm not going to write all of it, I'm just finishing this part.
112		(..)
113		It sure is, (...) [American accent]
114		(humming)
115	G:	Liam
116	P:	(I'm) dummer than you
117	B:	I said I'm dummer than (you) (-) Why did you say shut up
118		then?
119	G:	I know that's what you're saying
120		(
121	P:	(...)
122	Pn:	(...)
123	B:	Did you see it?
124	B:	(...) last night
125		(...)
126	L:	When you weren't here
127		when we (...) doing that script thing (..) got really mad.
128	D:	Why?
129	G:	Racine started crying.
130	L:	Yea she did.
131	B:	Why:
132	G:	(...) her name (...) started crying
133	L:	Yea cos I go sshw..sshw
134	Pn:	(...)
135	B:	What we got a do?
136	G:	(..) we got a read it aven't we?
137	P:	(...) "make a list of the characters"
138	Pn:	(..)

139 B: "Make a list of the characters"
140 (
141 B: We've done the list, come on.
142 Pn: (..)
143 L: This isn't right we got a cooperate
144 D: Why.
145 L: (...) co-operating
146 D: There are five parts to the task.
147 Pn: (...)
148 G: Doug is back. Doug(...) Doug (...)
149 B: (...)playing football
150 G: (...)
151 B: (..)playing fooball
152 P: (...)
153 G: Shut up Liam.
154 L: Why are you laughing.
155 G: I'm not.
156 L: You a-ar-re
157 G: (..) shut up.
158 L: You a-ar-re
159 G: You got a pen on your head.
160 L: Huh You got a pencil on your head. [laughing]
161 you got a pencil on your head.
162 G: Yea you got a pencil on your head.
163 No honestly you got you got a load of pens on your head
164 G: Yes
165 L: I don't care.
166 Pn: (...)
167 P: Make a list
168 Pn: (...)
169 (girl (Elli) complaining about Liam says shut up twice)
170
171 T: Yea that's lovely
172 [Elli's hand is on her face, looks glum]
173 P: (...)
174 T: That's lovely, well done.
175 P: (...)
176 (...)
177 L: There was this man, right, 'n' he was walking and he fell
178 over.
179 Pn: (...)
180 G: Liam shut up.
181 (...)
182 P: (..) for our edgatasion, no education
183 P: (...) education
184 P: I thought you done that one.

185 B: (...) education
186 (
187 G: No (...)
188 (..)
189 P: I never said that word, now you've done it.
190 G: (...)
191 D: No
192 G: We had to do all our work
193 D: No because its rubbish (...)
194 G: (..)
195 G: Shut up Liam.
196 (...)
197 L: If you all 'd stop making fun of me (...)
198 Pn: (...)
199 G: We're not making fun of you.
200 (...argument)
201 E: I aven't done nothing, I ain't no work to do.
202 [Elli still looks glum]
203 P: There is.
204 E: Can't be bothered to anyway.
205 P: "How will we.." [task question re success]
206 P: (...) say 'well done'
207 P: No Mrs Smith the head teacher will (...)
208 Pn: (...)
209 G: 'Bout time you did something Liam.
210 G: "How will we know we have been successful"?
211 P: Elli what do you think?
212 E: I already gave you two ideas and you said they were boring.
213 G: Yeaah.
214 D: Miss told me to tell you, what do you think.
215 E: I told Natasha and she said it was boring, so [sulking]
216 P: (...) she shouldn't come any should she
217 G: (..) she always..
218 P: Well what will we..
219 P: Now have you finished sulking?
220 E: Shut up.
221 G: I'm not asking you again.
222 P: I know..
223 B: (...)we will get happy again
224 E: Her Her Her Her [sarcastically]
225 (..)
226 L: Everybody in the class except me and David.
227
228 L: 'Class will clap and..' [reading written answer]
229
230 L: They'll need to go to the toilet [giggle]

231 (
232 P: '..a (...)'
233 L: They will need to go to the toilet because they'll get fed up
234 laughing. And they will need to go to the toilet because they
235 got fed up laughing (-) they will probably all need to go to
236 the toilet because they're fed up laughing
237 Pn: (...)
238 D: I was going to say (...)
239 (..)
240 L: I got a warning. I got a warning, now you got ten minutes
241 for being sulky
242 E: [giggle]
243 N: Are you happy now?
244 E: Not with you around, no.
245 P: Or else you'll get a warning.
246 Pn: (...)
247 N: Hang on Elli you haven't done anything.
248 E: I've done all that, and I did all that.
249 N: Elli, come on
250 (...)
251 L: Yea but what could I say to make anyone laugh without a
252 warning?
253 I'm going to tell you mother now(...)
254 Pn: (..)
255 L: That's a yellow card.
256 E: Her her her [sarcastically]
257 L: And that's a red card
258 (
259 E: (.....) red card Her he her her her
260 (
261 L: (...) another a red card
262 P: What you talking about you aven't got ano- one red card
263 L: Now another red card [dramatic tone]
264 E: Her her her her
265 L: Another red card
266 E: I'm laughing
267 L: Another red card
268 E: Her her her you got loads of red cards.
269 L: Red card (-) I know we're.. a green card now, a black card
270 E: No such thing as a black card.
271 L: Well I made one up.
272 E: Her her her
273 Pn: (...)
274 N: Paper, pencil, the task
275 (..)
276 Paper, pencil, the task

(...)
L: I heard it on Saturday night, Kay was there (as well)
D: Who?
L: Kay
D: Kay who?
L: Kay Pa(..)
(..)
L: We all know that
D: You didn't know for a long time.
(...)
L: "I got a what,
I got a (..) I'm all right,
You got a warning (...)
neee e (noise) " [using high pitched tone as he acts out
a dialogue with his fingers as two speakers]

(...)
P: You can't put that
L: I can, I just did
[inaudible high pitched dialogue again]
(..)
"And Natasha (....)" (giggle)
E: (...)help with the words then won't you
N: Why cos you can't read them?.
E: Yea cos I can't read them.
N: Please, she said [joining in with the play act of Liam's]
[start reading]
N: Which one are you reading?
Pn: (...)
(...)
T: Which question are you not sure about?
P: (..)
T: (..)Have you any idea at all?
P: No
T: Have you any ideas about how you are going to share the
task out. Is everybody going to read, who is going to listen,
or what.
P: Yea (...)
T: You're all going to listen, so while somebody's reading
(somebody's writing down) the characters here
P: (...)
(..)
T. Who's it for? This bit about your education, what particular
part of your education?
P: (...)

T: Right, could, right, put reading in there then. All right. And where's the (...). Where it says 'list the characters that appears in this part of the story and explain how they feel', so is there anything else you're going to find out about?
P: How people change.
T: Yea, how people change.
P: (...)
T: What sort of special people in the story.
P: The sheep pig
T: Yea but we don't call (...)
P: Pigs
T: Yea but it's characters isn't it, OK, so (I'm going to leave you to sort it out)
Pn: (...)
[Liam starts a play act again between two characters, with a high pitched voice, who oppose each other and one gets hit]
(...)
G: We have to write down the characters.
(...)
N: Out loud.
B: (...)
N: Read it out loud.
(...)
L: [starts dialogue in high voice again]
N: Farmer Hoggitt, Babe
P: What
N: Farmer Hoggitt, Babe
L: Farmer Hoggit?
N: Sure, yea, it says it here. Ma
P: Farmer...
L: Ma-a [query]
N: Ma's a sheep
L: eh-eh-ehe- [sheep sound]
P: Look, there's Ma
Pn: [funny voices in high pitch]
P: Farmer Hoggitt
Farmer Hoggitt
E: Mrs Hoggitt
P: Shut up Elli
E: Why not?
(...)
N: Mrs Hoggit, H O G G E T
Pn: (...)
(Elli complains about Liam tapping her foot under the table - argument ensues)
(...)

P: Farmer Hoggitt
G: Mrs Hoggitt, why don't you write down Mrs Hoggitt
P: Ma
P: (...)
P: (...)Ma's a sheep
P: Yea, you faggot
E: Shut up (-)
We can write ourselves (...)
P: All right then.
P: Pig
N: We already got that
Pn: (...)
L: Babe
(
P: Mrs Hoggitt
G: No
P: The sheep pig
(...)
N: You got a read it now Liam
L: No I don't want to do it.
N: (...) please, please
L: Nah
N: Please
E I'll write the (...)
N Please pl
(
P: Po-lease

(Teacher ends the session which lasted 38 minutes)

2.30 *Whole class presentation and discussion*

T: Did you find that difficult, that task. What did you find difficult?
Where did I ask you go get your ideas from?
P: The book.
T: The book.
I said when you read your task read it very carefully because the words I use are very important. I write "make a list of the characters that appear in this part of this story. So you need to read the task very carefully. I thought these four pages would be very easy. When we did Scrooge we had pages and pages didn't we? When we had Wind in the Willows we had pages and pages.
P: We had six.
T: Six, a bit more than today isn't it?. Elli's group.

P: We haven't done a lot.
T: You haven't done a lot. What have you don then.
P: (Characters)
T: Right, so you have got the characters, that is the first part of the task completed isn't it. so we will have that then. Are those boys over here going to join in? Apparently not.
P: Babe, Farmer Hoggit, Ma, Mrs Hoggit and Fly.
T: You didn't get on very well this week did you?
P: No.
T: Why was that then?
Pn: (.....- laughter - ....)
T: So you had a lot of problems with your group then did you: So perhaps we had better, next time we have a task, we better do something about it then, haven't we? Did you understand the task?
P: No.
T: Did you find it more difficult than the other one you have done before?
P: Partly...I didn't understand the question
(
T: What did you find
If you didn't understand that task then, David, what should you do?
P: Ask you.
T: You don't have to ask me.
P: Ask the other people..
T: Right, you have got three other people as well, so that you can actually discuss the task with so that everybody understands what the task is...has got the same ideas as you. If I give you a task you are not necessarily going to understand it straight away, cos I will give you something that will make you think, all right David?
P.: (...)
T: Well I think it works, don't you (laughs)?
Pn: (..)
T: Right, Mary.
(Mary gives her group presentation)
T: Caroline.
Pn: (done it wrong)
T: I don't think anybody did it wrong. I think everybody had a go, so I would say nobody got it wrong at all. Right, let's have your list.
[Caroline reads]
T: That's all right, that's lovely. Is that all you've done? Actually, I tell you what, I think you've made an excellent start.

460 P: (..)
461 T: Right, so you're going along very slowly and you're getting
462 on to the next bit.
463 (....)
464 Was that hard then. Why did you find it hard?
465 Pn: (it was easy) (....)
466 T: Why did you find it hard, Helen. Did you find it hard Alex?
467 P: Yes.
468 T: Why did you find it hard?
469 P: The time.
470 T: Oh the time, did that make it difficult putting a time limit on
471 it?
472 P: Yea.
473 P: No.
474 P: We would have had time to think about it.
475 T: Now how much extra time. If I hadn't said a time limit at
476 half past two when I said right bring your work, do you
477 think you would have finished?
478 Pn: (Yea).
479 P: We would know what time we finished and we would have
480 got on with it.
481 Pn: (...)
482 T: When you say you were worrying about time, how was this
483 coming out then, Kit?
484 P: Well we were actually working, we were carrying on with
485 out work (...)
486 P: We kept saying about the time n' that.
487 T: So you were thinking more about the time than what you
488 had to do?
489 P: Yea.
490 T: If I put... if I gave you another task and put a time limit on,
491 do you think you would ever get used to a time limit?
492 P: Yea.
493 T: Oh do you?.
494 P: If you gradually make us
495 Pn: (...) (you kept having)
496 P: Yea.
497 T: Why? Why do you think I put a time limit on it this time,
498 Annie?
499 P: (..)
500 T: Yes, have you got another reason?
501 P: (...)
502 T: Yea, any other reason?
503 P: To get used to it.
504 T: Well, to get used to it.
505 P: (...)

T: What do you, if you spend a long time on a task, how much time do you spend working?
P: (...)
P: And you forget about it and you have to read the story again and it helps you get some work done.
T: Well, I actually spoke to one group and they actually said they spent about half an hour messing around, so I think I could have taken another half hour off the time. So I think if we had a PPAR task in the future I am going to put a time limit on it. (...)
Well, thank you very much, children, thank you for that because we have had a lot of chat, didn't we, about the stories and the bit we reckon came from outside...Ahhh, the story I had given you.
P: I didn't know the story before.
P: I've read the book too.
Pn: (...)

Appendix 5

Task 7: 23.4.86

TRANSCRIPT OF CHILDREN'S TALK 23/4/96 - STANBRIDGE PRIMARY SCHOOL

Code

P =	Pupil
PN =	Many pupils
G =	Girl
Gn =	Girls
B =	Boy
Bn =	Boys
T =	Teacher
ST =	Support Teacher
R =	Researcher
E, N, D, and L =	Children where identified by name
are =	Emphasis
(...) =	Inaudible
(I don't) =	Indistinct
(=	Links simultaneous talk
[] =	Researcher observations
(-) =	Gap between transcripts
.... .=	Pause between words
- =	Pause, hesitation within a word

(Time: 9.40 am- 10.45)

NOTE: The aim of this task was to compare peer talk between Elli and Natasha, influencing factors of different task design: PPAR with comprehension task.

TASK: Comprehension
Read the story 'Bushfire' and then answer the questions together.
The answers have to be presented to me in writing by playtime.
The work has to be a best copy.

Pupils: Vicky, Lisa, Elli, Natasha

P: (...) paper
P: Yeah, two A4 plain
P: One actually (...)
P: Yeah, allright then
P: (...)
P: You write it out then
P: No can I write this out [enthusiastically]
P: N' you write that out

(-)
E: There are two parts to the test in there, one, two [tapping].
Readin', writin'
P: Erm I'll write them down here first, ey(?)
P: Patient
P: Reading
P: Oh no (...) we don't have to do that
N: Reading .... what
E: Reading, writing
N: Reading writing [writes on PPAR sheet] (...) no we don't 'ave
to do that
E: We do
N: We don't .... "Presented" [reads task]
E: "To me" [finished of sentence]
(me .... after we've written it, doesn't have to be (...) to
everyone
E: C'mon, answer the question to three
P: OK (...)
....
E: There's one, two, three
P: (...)
N: (...) to talk to new
E: Neil will be on his own then (...) goin' to (...) aven't we
E: One or two .... one
P: (...)
E: Nothing
N: Elli don't .... concenterate "What are we going to learn?'
[reads question]
E: To read better .... to work together
N: Pardon (?)
E: To read better
P: (...)
N: And to learn and to learn how to (...)
(
E: to read better [controlling
tone] to learn how to work together
N: And learn how to work together .... hard
E: And .... work [writing] hard
N: We allright with this one (...)
E: To work together

[Teacher approaches]
T: (What are you doing) lovely .... well done
P: Better today without the boys
T: Well I know sometimes they (...can be a help) can't they
P: Yeah

T: I mean, some people are good at some things and some are good at other things, aren't they. I mean, David certainly helped you when you had to do Hiawatha, didn't he(?)
E: Yeah
[Teacher leaves]

N: "Who is it for?: [reads question]
E: Us and Mrs Chance (...)
E: For us and .... [writing] (...)
"How will we know if we've been successful?"
[reads question]
N: (...) Mrs Chance
E: (...) No I don't want to say "Mrs Chance will say..."
P: Mrs Chance will say "Well done" and "your work will stay behind" and "you work" and "you work hard"
E: We'll get, no we will get our work (...) later
N: Yeah (...) see we're gettin' on really well aren't we(?) We'll get [writing]
E: Lisa's done it in neat
N: Yeah
E: Lisa's done it in neat (...)
P: (...) get our ....[writing] we will get our (...) Michael (...)
E: (...) Vickey, she's (...)
P: (...)
E: Planning the task, what do we know already .... [reading the question]. The task [suggests answer]
(
N: Task (...) not really what ideas (we have)
(
E: what ideas we do have
N: To, to finish our (...)
E: That ain't an idea, that's what we've got to do
N: We haven't got to .... what ideas...to complete the task
(
E: To com
N: We haven't got to do that
P: (...)
E: Look, the ideas we've got is like what are we going to do 'n that
N: What are we going to do, then, Elli?
E: We are going to...
N: A-a .. (don't know)
E: We know the task very well
P: Why don't we (...) English (...)
E: What is each person going to do?"[reading task]

N: Read and write (...)
N: "What do we need?: [reading task]
A4 piece of paper, the task, the sheet with the story Bush Fire
N: That's what we need (Bush Fire)
E: Bush Fire sheet and then the task
N: The piece, the piece of paper to write it on ...., pencil, paper, A4 paper
E: Paper (...) guidelines
N: And guidelines, that's it (...) guideline (....) lines and G I L D E [spells it out] guides, no G
E: Guide
N: S'all right, P E N C I L
(
E: C I L pencils, one each, now we need to (...)
N: and a pencil
E: Pencil and pencil, what about the 'a' what about the 'a'
N: What I did (...)
E: Miss Yonge
N: Miss
R: Right, what is it?
P: What ideas do we have?
R: What ideas do you have? Well what did you learn from the last task. Mrs Chance was reminding you what it was (...)
P: Yeah, but
R: ..'cos it's a new way of doing it isn't it...it's about time (...)
N: To get it done on time
E: And to work well
N: And to work hard
E: No and to work well 'cos they want people to work together, don't they(?)
N: Yeah. To work well, yeah (?) Right
E: I'll read up to there
N: No just read
E: All the way through (?)
N: No I'll (do some)
E: when I get to the 15th line
N: Yeah
E: "They'll kill us sobbed..." [reading aloud..occasional work put in by Natasha to fill in difficult words or impatient to speed other up]
E: "How many boys are there?" [reading first question]

Appendix 5

Task 8: 7.5.96

TRANSCRIPT OF TAPE OF CHILDREN'S TALK - 7/5/96 - STANBRIDGE PRIMARY SCHOOL

Code

P =	Pupil
PN =	Many pupils
G =	Girl
Gn =	Girls
B =	Boy
Bn =	Boys
T =	Teacher
ST =	Support Teacher
R =	Researcher
E, N, D, and L =	Children where identified by name
are =	Emphasis
(...) =	Inaudible
(I don't) =	Indistinct
(=	Links simultaneous talk
[] =	Researcher observations
(-) =	Gap between transcripts
... ..=	Pause between words
- =	Pause, hesitation within a word

Tape 7/5/a (audio only)

TASK: "Saddlebottom" by Dick King Smith

Read the first Chapter of the book 'Saddlebottom' by Dick King Smith.
Write down six words that tell you what the Duchess is like (describes the Duchess)
Continue the conversation between Rat and the Duchess
You have to present the conversation to the class at 11.00 am

Teaching aim: To see if they can read the task for themselves, all through, without help from the teacher first; to see if time boundaries help them concentrate.

To test influence of variables, such as time limit and group composition, as well as task differentation. Three members of the original group are in the new group.

GROUP COMPOSITION: David, Elli, Natasha.

NOTE: The children have just come in from an intensive play rehearsal during which they sat for two hours listening to everyone's contributions (each class played a scene in 'Wind in the Willows') and corrections to the stagecraft, etc. This meant they were tired from protracted concentration and enforced physical inactivity.

Task set up

T: This morning we are going to do a PPAR task using Dick King Smith's book 'Saddlebottom'. Now I have taken the first chapter and you have one copy each. I have got some more and we will see how you go. I am not going to go through the task today because I want you to read it.

L: (...)

T: I know you do Liam, but some people don't (...). So I won't go through the task with you.

L: [to researcher] Miss, I hate doing PPAR work, I'd rather be in pairs.

[the assessor entered, and all the children turned to look, stopped working]

L: Miss, what's a KLB school. It's where John's going to go.

P: It's a loony bin

T: You've got to decide, either finish your task over playtime, or go. When you come to present it, you will have to explain why. You have to decide. [presents choices]

[The group is disgruntled. "Elli won't listen, doesn't want to work with us". Girls' friendship bond is under stress and their normal way of working is changed, due to pressure of time. It is a tough text, needing negotiation of meaning, but group interaction is problematic. They seem tired and pressurised]

L: 'Idiotic' that's not a feeling word is it

[during the task, many groups were not communicating well, under an unusal pressure of time, they are each trying to do the work separately, ignoring the others and falling out with each other]

T: We've been told to pace them. Some people give them 10 minutes but I don't think it's long enough.

T: [To the class, when it was apparent that many groups were not able to finish] I'm going to give you extra time to review this time, because I want you to really think about why you did not finish.(...) and you should think what happens about when you get to twenty to eleven and you need to think about that quite carefully and you need to think about the

time before and how you spend it, right, because some people went out to play and some people didn't. You need to think about whether you work best as a group.

[Children begin to consider the task]

J: I just got one question
(
G: It has to be present
J: (...) who the hell is the Duchess?
G: "Present the conversation at 11 o'clock"
[reads the question]
(
B: (....)
B: We better hurry up
G: We have got...
R: Who else is in the Resource Room?
G: Right, 'How many parts are there to the task?' [reads a question]
There's three, i'n't there
[general conversation as they all collaborate to spell and write the answers: 'presentation', 'co-operation' - boys read the task]
B: Don't need our rubber 'cos that's negative thinking
[suggesting an answer to 'What do you need?". They re-read the task:]
B: [reading] "If anyone had dared say this to her face, she would of course have..."
G: Dented [chuckles] [they experimented with a new word "denied"]
(
G: [chuckles]
B: Dented?
P: Dentist
G: Dent-
B: It hasn't got a 't' in it has it
G: [giggles] No
B: I would have denited her face
G: [giggles] dented it [giggles]
B: Of course '..have dented it..'
G: That isn't <u>dented</u>, you made it up
(
G: [giggles]
B: 'Snobbery' [reads on]
G: Dented
B: Den'ed

G: Den'ed [chuckle]
B: 'She would have said, is...'
(
G: Where are you? [trying to find the place on the text]
B: There
G: Where?
B: 'She would have said..' (...) '..she would have said..'
G: 'She would...'
(
B: 'She would have said, it practised only by the middle...'
(
G: (...) stop (...) David
B: "...and lower..." (...)
G: Go on
B: 'Classes. Dorothea's nobody....Dorothea's..' Oh whatever [cannot read 'notion')
G: 'Notshun' whatever
B: 'Notshun of herself as the undoubted leader of farm...'
B: 'Livestock' [makes a guess, slipping ahead of the place in the text]
G: Where are you? [as her turn comes round]
B: Don't know [giggles)
G: 'Livestock in breeding..' [reads a later sentence]
J: It does not say "livestock"
N: Does
(
B: Ain't got down there yet, Natasha
(
N: What?
J: S O C I E T [spelling it out]
(
G: "Society"
G: Oh
D: 'Society was based on three...'
(
P: (...)
(
G: Where are you?
B: '..Beliefs'..
(
G: Where are you?
D: 'The first was that any pig was im- im...'
(
B: (sure)

185 B: 'Im-m-eas-ua-bly' [long drawn out pronounciation]
186 G: Immature [guesses]
187 G: 'Im-meas...' [giggles] '..-urably...' [giggle]
188 (
189 G: [giggles]
190 B: 'Im-..'
191 (
192 Pn: 'Immeasurably'
193 (
194 B: 'Immeasurably'
195 (
196 P: '..surable'
197 B: 'Immeasurably'
198 P: 'Superior to all the other farm livestock'
199 G: 'To all the other farm ...'
200 B: Oi, you copy cat
201 G: Wait (...)
202 G: Livestock
203 G: I know what that means
204 G: Livestock
205 B: Not (working)
206 (
207 G: Same as the title, doesn't it
208 G: (...)
209 (
210 B: No it doesn't
211 E: Ere [irritated tone] keep it still, keep it still,
212 (
213 N: 'All the...'
214 E: ..keep it still, stop (...) it
215
216 N: '.. livestock in breeding and therefore manners, in beauty
217 of..' no '".and above all..'
218 (
219 P: '..above all..'
220 N: '..in-tel-..' ....
221 P: 'intelligence'
222 (
223 P: '..intelligence. Horses and cows she considered limited..'
224 P: (...)
225 N: '..sense and few brains and sheep..'
226 (
227 P 'sh-'
228 N: '.very little of..'
229 P: '...either..'
230 N: '...either...'

231 (
232 P: "...either..."
233 N: '..poletry..' [mispronounces 'poultry']
234 E: Poultry, don't say 'poetry'
235 P: Poletry
236 N: '..polety she rated as indi-, idiotic..'
237 (
238 P: 'idiotic'
239 N: '..idiotic. the second was that her own breed, the Wessex..'
240 (
241 P: 'Wessex'
242 P: 'Saddleback'
243 N: '..Saddleback was s-'
244
245 P: Oh s- I said Saddle, siddle
246 N: "...was the noblest.."
247 (
248 P: It is 'Saddleback'
249 N: '...the noblest pig in the land. Both those views were shared
250 by the whole herd [text omitted] but they were not as happy
251 with Dorothea's third belief, namely that she was the best
252 breed, breed of them all. It so happened that there were a
253 number of families in which the...'
254 (
255 P: (...)
256 P: 'sows'
257 N: '...sows bore noble titles as names, such as Baroness...'
258 P: Hang on a minute
259 P: '..Viscountess or even Mar- Mar...'
260 (
261 P: 'Martiness' [mispronounces
262 'Marchiness']
263 P: 'Martiness'
264 (
265 N: '..But, but [text ommitted)..was she more her father
266 had [reads without meaning intonation, strings of words]
267 supreme [text ommitted] One could hardly be more blue-
268 blooded. She was .....'
269 P: '..fond of saying to the others, looking down her snort at
270 them, them the world .....' [misreads 'the while']
271 E: Where are you?
272 (-)
273 E: Where are you?
274 N: I don't know
275 P: Right then (...)
276 (

277 P: (Do you want to) read it?
278 N: No 'cos I don't know where I am
279 P: "...and she was..."
280 (
281 N: '...and she was by no means averse to being
282 addressed as 'Your...' Keep it still.
283 "'..as 'Your Grace...'
284 (
285 P: '...as 'Your..'
286 N: '..by younger or lesser members of the herd, and expected it
287 from such persons as dirty cattle or even should sh-...'
288 (
289 P: Not 'dirty', that says d-, 'dairy cattle'
290 (
291 P: 'dairy' I know, not dirty
292 B: I know (...) dar-
293 N: I said dirty, you said a dairy
294 (
295 E: We're suppoed to be working
296 [controlling adult tone]
297 P: I don't care, that's just like you
298 N: I said dar-, 'dirty', you said 'diary'
299 E: Don't forget this is 'ere [taps recorder]
300 P: Oh yeah
301 P: (...) Mrs Chance, anyway
302 [boys talk while Natasha carries on reading]
303 N: '..should she be unfortunate enough to happen upon them
304 common sheep. True, she had to submit to being called plan
305 Dorothy but s-, senior...' [misreads 'plain Dorothea by senior
306 sows'] .... Elli, read.
307 E: OK then .... Where are we?
308 N: '...who had known her she was a piglet..'
309 (
310 E: '...know her since she was a piglet,..'
311 N: '..but she much preferred to con-...'
312 (
313 E: '...but she much preferred to con-...'
314 You told me to re-ead
315 N Elli read along, stop showin' off
316 E: '...to say Duchess and that is, is a tone of voice that
317 convayted...' [mispronounces 'conveyed']
318 (
319 N: -ayted..."
320 E: '..a proper respect for her beauty, her brains and her
321 bloodline. Best of all, they should keep silent and listen to
322 what she had to say [reading faster]. They could learn so

much. One thing she made sure they all learned in due course was that mating had been arranged for her to a young boar...' [man's voice is heard in the back of the classroom] Who's that?

P: Got a (...)

P: What?

G: A man, a boy, a girl
[man's voice again]

G: Mrs Chance's husband [giggles]

G: Is it?
[others talk softly while Elli carries on reading having missed out some text]

E: '..and her dropping ears, prevented her from hearing the comments of the herd. "It's bad
(

P: No he's, he's just clever, nothing wrong in being clever [side issue develops]
(

E: "..enough,..."

P: Who?

P: John

P: She doesn't know, she doesn't know about being brainy (...) brainy, that's the only problem really (...)

E: '...said to one another, "to have to listen to her [indistinct] She's going to be unab-, un-"'
[makes 'ee' noise of frustration with pronunciation of 'unbearable']

N: You don't have to get it right you know ....

E: '...for the next sixteen weeks it was so.'. 'For the next sixteen weeks it was so'? [repeats with interrogatory tone in order to seek the meaning]
(

P: Elli stop it

G: I'll tell Miss, 'cos you won't let me see it (..)

P: Well you 'ave to, you 'ave to read it

B: Is that a spare one?

G: No

B: Then you 'ave to read, don't you? (I can't see) page

E: '...for the next sixteen weeks it was so. Dorothea never .... tired..' 'Dorothea never tired...?' [repeats phrase with interrogatory tone]

B: Where are you?

G: '...never tired...'
(

G: (...) I'll tell 'im: 'and all what..'
(

E: '..all what ....
paragons these piglets would be. How intelligent they would take after their mother of course and how handsome like their father the prince. On the highest tre-'
N: '...in the highest..'
E: '..in the highest tre-, tre-di-ition..' whatever [attempts pronounciation and dismisses it]. 'The Wessex breed, black with while saddle over the shoulders and white forelegs. Not that you 'aren't all fairly well marked she would say at, as one would expect. It's simply that one feels one's own children will attain perfection."
(
N: Where are you?
E: '...and in the..'
(
N: Where are you?
E: (You) follow along then
P: (...)
N: Where are you?
E: Ask David
N: Elli, where are you?
(
E: (...)
N: Where are you?
E: Three, two lines up
(
B: If we don't start working I'm going to tell Miss.
E: '...the confident antispections that he
(
N: 'anti-'
E: '...this would be so..'
(
B: Other people have done on to their writing
E: So(?) '..So she lay down one night later in the summer and gave birth to ten piglets. Her labour finished, the Duchess rested in the darkness and waited for the first light of dawn and the first sight of her newborn infants. She ([reads] abandoned herself to the pleasure of thinking up names) for them, High standing, light study, sounding, sounding, pa- patn-shn..'
(
N: 'pa'
E: '..names suited to their station. How honoured the other animals on the farm would we, she thought, imagining the spreading of the news in stable, and cowshed, in sheep-fold

and the henhouses ...., the henhouse. "Have you heard? Her Grace has farrowed?"
"Safely de-, deli-, dellivered? Praise be"
"Such a noble lady! Her children are, no doubt ....'
N: Go on then
P: (...)
E: '..ex-, ex-, ex-sively..'
N: '..ex-..' just carry on
E: 'Exceptionally ['excessively' in text] good looking." And nine of them were ....
N: '..faultless..'
E: '..falt-..'
N: '..manager..' ['miniature' in text]
E: '..faultless manager Wessex Battle-, Saddlebacks as
(
N: David's turn
D: '...Saddlebacks as like as peas in a pod. The tenth was different, as Dorothea was shortly to find out from the first animal to set eyes upon the litter. This was not, as she might have hoped, an .....'
G: '..invoicely ['enviously' in text]
D: '..invoiceshusly..'
E: '...admeering
D: '..admiring..'..'
E: Admiring
(
D: '..miring, not even a ....
respres-
(
E: a res-
(
D: respec-
(
E: a respectful
D: '..respectful..'
(
E: '..respectful..'
D: '...cow or an .... ['awestruck' in text] -struck ewe or at the very least, a hen made hy-ster-cle..' [tries to pronounce 'hysterical;)
(
E: '..hysticle..'
D: '...hysticle by such a privilege. It was an old...'
(
E: '...hysticle..'
D: '...rat, who looked down from a ledge high on the pigs-..'

E: '...-sty...'
D: '...pigsty wall and said in a very, uncluttered
(
E: '..un-..'
['cultured' in text)
D: '"Your..'
(
E: '"Your..' ['Yur' in text]
D: '..Yar, yur thass a rumm'un ain't it Missus) [mumbles phonetically]. 'dorothea snorted with disgust..'
(
E: '..disgust..'
D: '...at the effron-tr-y [slowly]
E: '...effortunately...'
D: '..."You will kindly address me in the proper manner." "Was that, then?" "Your Grace"
(
E: '..Grace..'
D: '"My grace?" said the rat. "All right, if that's what you do fancy. Don't make no odds to I" .....
E: '."jus-.."'
D: '"..I just never se-, seed.."'
E: '"...Saddleback..'
D: '"Just, just never seed a Saddleback like that un and, like that un..."'
E: '"..and I.."'
D: '"...and I..."'
E: '"...seed..."'
D: '"...seed a few." And he..'
E: '..disappeared..'
D: '...disappeared into a hole in the wall. As Dorothea levered herself to her feet
((
E: Dorothea to her feet
[softly synchronising reading]
D: '"Vulgar wretch" the, she grunted..'
(
E: grunted [softly]
D: '"..I'll-mannered, ill-.... favoured and.."'
(
E: " favoured.."
E: '"..ill .... spoken..."'
(
E: "..spoken .... What can he mean?.."

507 (
508 D: '"..What can he mean?" She cast her
509 eye along the rank of tiny plump...'
510 (
511 E: plump..'
512 [rustle of paper as they turn a page]
513 D: '..nobble..' ['noblemen' in text]
514 G: (Me?) we nearly finished
515 P: Yeah
516 (
517 P: Yeah
518 E: '...noblemen and noblewomen so rude [rudely in text] dis-
519 dislog from her teats and now wriggling and squeaking in a
520 ['the'] straw. Inspecting them in turn, she saw, as she had
521 every reason to expect, that each was as perfect a
522 Saddleback .... Saddle-back as ever graced the land of
523 Wessex. Until, this ['that'] is her inspection reached the end
524 of the row and she, she fossed ['focused'] upon the tenth
525 piglet. It was a male, healthy, well-formed, in fact if
526 anything, the largest of the litter. But its markings!
527 Dorothea's blue blood ran cold in her veins. The piglet's head
528 was black, yes and so were its hindlegs. But - oh what a
529 shame! - its forelegs were black also and there was nothing
530 but blackness where the saddle should have been! "Slip-,
531 slicked a bit, ain't it, my Grace?" said the rat, poking his head
532 out again. "Still, saddles is meant for sitting on."
533 J: My turn
534 E: Hang on
535 J: 'Speechless for once, the Duchess Dorothea contemper-,
536 contempl-ted the..'
537 G: '...tenth..'
538 J: '...tenth of her...'
539 G: '...highborn chil-...'
540 (
541 J: '...highboy, highborn children staring in [misses sentence]
542 alone were..'
543 G: '...white...'
544 (
545 J: '..horror [transposes from previous sentence] Comic ain't it,
546 ain't it?" said the rat, "you'll 'ave to call I'm Saddlebottom."'
547 (
548 G: '"..call I'm Saddlebottom.."
549 [mispronoucing "'im'"]
550 B: Thank goodness that reading's over and done with
551 E: (...) answer by questions (now)
552 N: (...) don't want to read it again

P: 'Write down six words that tell you what the Duchess is like (describes the Duchess)' (...) [reads the task sheet]
E: Told you
N (...) the Duckess part
E: Whatever that is
NP Which is, they've got, they've got a certain part of it, 'aven't they?(....)
(Yeah
E:
N: About the Duckess you see
(There the Duchess .... but (...) I'm going to put .... Right then .... where does that go from .... there (?)
E:
(' Her la-, Duchess' [reads]
N:
E: '..her labour finished, the Duchess rested in the darkness and waited for the first light of dawn..'
N: What was that?
('..and the first sight of her newborn infants. She..'
E:
N: The Duchess is her, the little, the pig who had a .... baby [rising tone of discovery of meaning]
E: Baby
N: Yeah, that's the Duchess that, an' that's what it's about.. pig, the one that had the babies....
(The (...) one
E:
N; ...so that's
(-)
E: You said
N: Well don't just sit there, you have to help for goodness sake. I was reading it to see if it was (...)
N: Read it
E: 'The labour finished the Duchess rested in the darkness and...'
[whispering]
N: Exactly, it doesn't say anything does it .... there, she was thinking up names
(But that doesn't tell us anything about her does it .... Does it (?)
E:
N: (But then) it will be easier to put it on one piece of paper
E: No, 'cos, 'cos then we can't read it out then can we (?)
N: I suppose so .... We don't have to presentate it
E: We do
P: Who says

599 (
600 P: (...) it says on the sheet
601 (
602 P: sheet
603 P: 'You have to present the conversation to the class at 11.00
604 am.' [reads sheet]
605 P: We gotta finish the conversation between, who(?)
606 P: We gotta, we got an hour. 'Ow long have we got?
607 G: It's ten past ten at the moment
608 P: Well if we 'urry up we got about twenty minutes. We got 'alf
609 hour to finish this
610 B: Well come on stop muckin' about and get on with it ....
611 G: It doesn't tell us anything about it does it
612 B: It says describe her
613 P: First of all we have to find six words about 'er
614 B: (...) describe her
615 P: Six words
616 (
617 B: Six words .... yeah, 'Write down six words that tell us what
618 the Duchess is like'
619 G: Vain
620 B: 'Ow do you know that?
621 G: Well 'blue-blooded'
622 B: Mm, so that's a
623 (
624 P: She's going to have her looks
625 B: (...) blue-blooded anyway (?)
626 G: Where's the rest of our [rustling pages]
627 (
628 B: Right there
629 G: ....story(?)
630 G: Dorothea's the Duchess isn't she
631 (
632 P: Who's blue-blooded?
633 (
634 P: I don't know. Go
635 and ask Miss Yonge
636 P: How will Miss Yonge know
637 (
638 P: Who's the blue-blooded
639 (
640 P: Ask Mrs Chance ....
641 P: ..one then?
642 P: That
643 (
644 G: It says the Duchess

645 (
646 P: 'Dorothea's late mother had been a Duchess,
647 and so was she. More her father had in his day been..' [reads
648 text again]
649 (
650 B: Got gymnastics this afternoon
651 G: '..champion at the Royal Wessex Agricultural
652 (
653 B: Oh no, I forgot to bring shorts and I've still got
654 trousers
655 G: Show. "One could hardly be more
656 (
657 B: Oh God I don't care
658 G: '...blue-blooded" she was fond of saying'
659 (
660 G: I got Dancing
661 B: Have you
662 G: '...looking down her, erm,..'
663 B: When?
664 G: '...her snout...'
665 G: (During) gynmastics
666 B: You're not allowed
667 N: We are
668 (
669 E: We are. Mrs Chance said
670 B: Yer'll waste time
671 G: We wont
672 (
673 G: We wont
674 ....
675 G: Still we'll be able to
676 B: Is it long?
677 G: Only about three minutes
678 B: Oh that's all right
679 G: Five minutes to be exact
680 Pn: (...)
681 G: Yeah, it'll, take us a little while to get started, s- (...)
682 G: Just 'urry up,
683 P: Just trying to get this finished, right
684 B: So what
685 G: Go and ask Mrs Chance if Dorothea's (...)
686 P: (...)
687 G: How long are you going at that?
688 G: Go on then, you can do that
689 G: I've already got up to there
690 G: David

691 D: I'm not doing that (there)
692 G: What d'you man, you're lazy
693 P: Last time I w-, I went to tell Miss something
694 G: I always go and tell Miss. I went (...)
695 [whispering]
696 G: Just 'cos you're lazy (you can't get)..
697 G: You're lazy
698 P: (...)
699 G: Works everytime
700 G: Yeah, so(?)
701 G: We're going next
702 (
703 B: (....) last night
704 (-)
705 P: Don't know what she meant
706 P: No but it was (your dinner) ....
707 [long silence]
708 G: What you doin'?
709 B: (I don't know) being an idiot
710 G: It is (...) different about it innit, so she's a snob
711 P: She's a snob(?)
712 P: Yeah (...)
713 P: See (?)
714 (
715 P: See(?)
716 Pn: (...)
717 B: Does anyone here know what 'vain' means
718 B: (so sh-)
719 G: Yeah, veins, I got veins, a-ah
720 Pn: [giggle]
721 P: Yeah, yeah
722 (
723 G: If you get your hand like that..
724 (
725 P: Before you go in there
726 (
727 G: ...and move your fingers, look
728 G: I know (...) silly
729 B: I hate veins, I can't stand them
730 G: Don't make your hand go all tight
731 B: E-r-r
732 G: See that, look there
733 (
734 P: fantastic
735 G: I can make that move over there
736 B: E-r-r, oh you are gross

737 G: What about that then(?)
738 B: Can you do that
739 G: No don't want to look, and I do 'Duchess' [reads her writing
740 softly to herself]
741 (
742 B: All right then how about
743 G: 'Duchess' [softly]
744 B: Not very funny
745 G: Snob [softly, writing]
746 Mm, your brother can do
747 G: Go on then, I've writen that already
748 G: 'The Duchess is a snob of the lot' [reads]
749 (
750 B: The Duchess is a snob of the lot'
751 G: She is, she is [coughs]
752 Pn: Um-mm-m-m
753 G: And you have to write that down, look (...) find something
754 else
755 P: Hang on, hang on
756 P: Oh, don't bother (...)
757 P: She is a snob
758 P: (...)
759 B: Whe is vain
760 G: Horrible
761 B: She's vain
762 G: What d'you mean 'vain'
763 B: Like she's going [makes gesture]
764 G: There, right then (...) 'as like as peas in a pod. The tenth was
765 different as Dorothy was'...see she going: 'the tenth one will
766 be like me' [invents story] 'really nice, have his father's
767 looks' [imitating adult, sing song undulating tone] 'now his
768 father" brains, his mother's lips', <u>vain</u>.
769 G: You're just putting <u>vain</u> (?)
770 B: Yeah
771 G: Right, OK then
772 B: Vain, like you know you always go like this [demonstrates]
773 G: <u>You</u>'re not vain then, aren't you(?)
774 B: No 'cos I hate people like that
775 G: You are, you are
776 G: (...)
777 G: You are .... word other than pathetic
778 G: Pathetic, that, isn't it (..)
779 G: You are an idiot. 'The Duchess'...[reads]
780 Pn: (...)
781 G: It's so easy (...) 'make a conversation between Rat and
782 Duchess' [repeats task]

783 D: How long for a page (?)
784 G: Less than that (...) half a page
785 D: (...)
786 G: Part of it to begin with. Right c'mon then
787 D: Put 'snob'
788 P: (...) 's a snob
789 Pn: (...)
790 B: She's a pain, she's a pain, she'll (...)
791 [they fiddle with the recorder]
792 P: [talk about recorder]
793 G: (...) So that Miss Yonge can report on how we do it
794 [explaining to Jason]
795 J: She don't
796 (
797 G: She does but she takes out all the .... swear words and
798 all that thing
799 D: She .... she goes 'we-e' doesn't she, she goes 'oink, oink'
800 G: (Well) what can we put then
801 B: She's vain, conceited, dumb, thick, horrible, ee-e
802 G: She thinks everyone has to..
803 G: Everybody has to (...)
804 B: She thinks she's the be all and end all
805 G: Wha-at(?)
806 (
807 G: Wha-at(?) [incredulously, at the colloquial form of the
808 answer to a formal quesiton]
809 B: Be all and end all, she thinks she's It
810 G: 'Duchess thinks she's it' [giggles at the trial answer using
811 colloquialism]
812 B: Don't put that
813 G: Duchess thinks she's..... a moth
814 G: A moth, no
815 P: No
816 G: Duchess thinks she's (gay) [giggles] she's gay isn't she
817 [giggles]
818 G: Elli, Mrs Chance won't even see it, it doesn't really matter
819 P: If we've got (...)
820 B: Why don't we type all our words
821 G: No-o, don't be stupid
822 E: Duchess is
823 B: A saddle back
824 E; (Name) I've already done that one
825 N: Elli, you're not funny, get on with it
826 E: No
827 N: Mum likes my necklace, Elli

E: My mum likes my necklace. My dad likes my necklace. My brothers like my necklace (...) like my necklace

N: More people like my necklace more (than they do yous) (...) since I was six ..... So my cats like it [giggle]

(

E: [giggle]

N: My guinea pig like 'em, my fish like 'em

J: Your fish can't, can't see it properley 'cos they're in water

N: [giggles] I"ll take it out the water, so m-m

E: Benji likes it

N: Who's that

J: Michael likes it, Heidi likes it, George likes it, his hampster likes it and all of those fish and dogs and everything

N: Thought you said fish can't see 'em

J: You just said your fish can

P: (...)

D: Are you fighting about who likes which necklace(?)

E: [giggles] No

(

N: [giggles]

G: Yeah

E: He's showing off 'cos it was he started it, he said that everybody likes my necklace [giggles]

N: Yeah, 'cos mine's better than yours

Pn: (...)

N: And Michael likes your necklace, so does that mean he fancies you(?)

E: Yeah it does [giggles]

(

N: Does he fancy you

E: Yeah, there ain't no boy fishes, ha

N: Yeah, that means that you fancy Michael as well

.....

D: You're not funny Elli, stop showing off and get on with it

B: You're arguing about your jewellry, you got rings, you got ear-rings, you got a necklace..

P: And...[continue to argue and banter]

....

T: You realise you got about 1/4 hour to finish this task(...)

D: You're just showing off at the time

(

E: Er-r that is gross (...)

D: Shut up Elli and get on with it

N: I wish I wasn't the one in our group

E: I wish I weren't in your group

(

874 N: (....) John's
875 E Yeah, I'd rather work with John, actually, he works better
876 than you do
877 N: (...) since Elli isn't 'ere
878 B: Will you two just please stop arguing
879 P: Why not
880 P: She can't
881 B: If you 'aven't got something nice to say to eachother don't
882 say nothing at all
883 E: (...)
884 N: You see, she's the one that's not working
885 E: I don't care if she's
886 (
887 D: You ain't working
888 N: Nor are you
889 D: Yes I have. I've wrote two things she's wrote, two things.
890 You've wrote two things
891 E: He's wrote two things, I wrote two things. What have you
892 done, nothing.
893 ....
894 B: 'The Duchess was proud. If someone said something to the
895 Duchess she would ' [trial answer]
896 (-)
897 [muttering]
898 P: What are you putting?
899 E: 'The Duchess was a bully'
900 D: A what?
901 E: A bully, d'you know what that is?
902 P: No
903 B: No
904 D: It's the same as what you've writ there
905 (-)
906 P: [muttering]
907 [Long silense]
908 D: 'The Duchess was a bully and a very proud pig. What's
909 wrong with that(?)
910 P: Yeah, the Duchess was a very proud pig, and that is four
911 G: The Duchess thinks she's a very...'the Duchess..'[slowly while
912 writing]
913 G: ..thinks she's the best out of the lot [finishing off the
914 sentence] Yeah(?)
915 G: OK
916 G: right then. 'She was a snob. She was vain. Duchess was a
917 bully, she was a very
918 proud pig and...'
919 (

P: pig
T: Lovely, brilliant. so you're putting ideas in there for that(?)
G: Yeah, 'cos
T: What's David doing then(?)
G: We're all putting our ideas together and putting them into sentences
T: Brilliant. Oh I see, lovely.
G: (...)
T: Yeah, that's lovely
G: She was very bossy .... She was
G: Yeah, she was very bossy to all the other pigs, telling them what to do
P: to all the other animals, Yeah
(.)

SIDE B

[researcher adjusts recorder and explains why it is there]
R: Jost 'cos I'm looking for those bits where you're learning something. I've got to write an essay about how people learn to read using PPAR groups, 'cos other peole don't use them and they would be interested to know because its quite interesting.
B: We're a fascinating model
R: You're a fascinating model. Just be yourself and don't worry what you say.
G: What d'you say to put
P: Erm, I said to put 'in case'
P: Ain't you putting down (what you put). Are you putting it down them?
R: Your're doing very well
B: (...) person making very
G: Shut up
B: Well you were, you weren't putting nothing (...) the whole group
G: I know, 'cos you won't work with me
E: How can we work (when you're) not payin' attention to us
(-)
B: We're sharing ideas and...
G: Yeah
B: ...we don't happen to be listening
G: You don't really care, do you(?)

B: No, I don't think so
G: OK, if you come up with different ideas to us, it's your fault
B: We don't mind, they're our ideas
(-)
G: What is it we're gonna put?
G: "Patient"
G: Oh
G: Pat-, 'patience'
(
G: Not.. Not 'patience', 'impatience'
.... s long as it's not 'patient'
R: Have you, you want evidence of what you're putting down, have you got it all..
G: Yeah
R: Right, have you
G: I've put 'patient'
G: I've put 'she is (...)'
R: Have you tadpoled it, or..
G: No
R: You haven't
(
B: 'She is vain' [reads]
R: She's gonna need evidence anyway I think you're doing very well
(
B: 'The Duchess was...'
G: It's what we think
R: Oh
G: Oh, are you putting it down?
B: '...a bully and very bossy and impatient..'
(
G: She's not working with us, Miss. Miss Yonge, she's not working with us
R: Let's have a look at this.
[talks about evidence]
B: It doesn't say that, we have to put what we think.
R: Mrs Chance has said you need evidence for it, so where does it give evidence that you think...
G: Well, we read this and we read what she's like and
R: Mm, find the place(?)
...
G: We can't be bothered to go through it Miss. It's in there somewhere. It's in one of these sheets.
R: Why don't you tadpole bits from now on to see, to make sure the evidence..

1011 G: And who said let's tadpole bits [justifies her earlier
1012 suggestion]
1013 ....
1014 G: We don't need to now 'cos we're nearly finished. How d'you
1015 spell 'patient' Miss?
1016 R: P A T I E N T is that (...)
1017 G: Miss, is that how you spell impatient, I M P A T I O N
1018 P: -patient, patien-
1019 G: P P
1020 R: Impatient
1021 G: There we go, you are to do it down there. We 'ave to, erm,
1022 we're on the next part now, where (...)
1023 B; 'Continue the conversation between Rat and Duchess'
1024 [reading task] Now where..
1025 (
1026 P: (...)
1027 B: On one of these sheets it's got the conversation
1028 (
1029 G conversation is where, is Elli's got it 'cos it's in where, it's
1030 (...) part, 'cos there's a picture of the Rat and there's the pig
1031 G: Yeah, I know, but it's on the page before that, where it
1032 starts..
1033 G: Is it(?)
1034 [counting pages, searching for the right one]
1035 Here it is
1036 G: I've got totally different things to you
1037 G: You're meant to be working with us
1038 G: I am but I've read different sentences and don't know
1039 where I am
1040 G: (...) one it means, two there .... It's got two of them in
1041 (-)
1042 G: (...) my fault
1043 G: This is not turning out very well
1044 (
1045 G It's not one of the best ones
1046 we've done, is it [referring to PPAR tasks]
1047 G: No, not really
1048 R: You have'nt worked as a group before have you(?)
1049 G: Yeah
1050 R: Have you(?)
1051 N: We're OK, it's just that Elli doesn't want to work with us. Oh
1052 God, I ain't arguing with you Elli. She's in a bad mood (...)
1053 [talk about cooperating with eachother's ideas and
1054 difficulties]
1055 T: [talks to whole class, saying they have a choice to stay in and
1056 finish or go out to play]

P: Personally I want to go out, but I don't want to be told off
P: I want to finish this as well
P: So what are we going to do? Don't know what you're doing but I'm staying in
P: (...) we got 20 minutes, so we might as well finish. Start doing it now. We got all day to go out and play, ain't we. Got an hour.
[they get on with chatting and finishing their writing]

APPENDIX 6a

Transcripts of Interviews with Teachers

APPENDIX 6A

INFORMAL DISCUSSIONS WITH THE TEACHER OF YEAR 6

Date: 30.4.96

The transcripts were given to the teacher as a working document, with alterations on. We discussed the findings generally. She asked "Is it positive?", then her response was pleased and relieved when I explained the talk-for-learning theories that informal styles are helpful. I said it takes a long time to accumulate this sort of data, teacher's don't normally have time as well as teaching to do this. She said "*We don't usually get this sort of feedback.*

Response to transcript

T *They need to talk together. I think it is important and give them opportunity as a general rule. After all we do that, don't we, as adults, to talk through our ideas.*

She used the PPAR framework for comprehension tasks also, and this is used for SATS. Questions of whether there is feedback from the results of SATS, what are her expectations of PPAR for motivating/familiarising children to formal tasks.

Q: How did the task go?
A: "*The children worked well this morning on the comprehension task. Particularly the special needs pupil who got confidence through doing it in a group first.*

Q: Does she adapt the PPAR system as a creative tool:
A: *Oh yes, I use it in a different way to how we were taught, taking bits out. I am using PPAR groups to do tasks now, they get things done in a better way. I'm going to use the PPAR groups more.*

Q: What is her response to the results of the interviews, i.e. Liam reading women's magazines.
A: *It shows he is more adventurous and reading more, less gender differentiated. He reads football magazines as well but not exclusively. He was not very confident to begin with.*

Q: How are the children getting on in their group.
A: *Liam is a bit of a distraction, and she will move him to another group to see if this helps the others concentrate.*

In new group, Liam still seems to be tempted to be distracted into oral games, he is fast and clever. Previously Elli and Natasha took particular exception to it, but the new girl in his group, Gemma, is not taking so much notice.

During " Saddlebottom" - children's reactions are unsettled:

T: *"It is very interesting isn't it, their attitudes to work are different.*

Many groups seem to be falling out with each other in this session, asking for help to get over disagreements, as if lack of time has put pressure on and upset their normal socialising process. Attitudes and differences and friendship bonding agenda are cut short, they become self critical "we are not getting on

with each other", doing different things, writing own page and ignoring others, trying to "get the work done" regardless.

T: *We've been told to pace them, some people give them 10 minutes but I don't think it's long enough.*

R: It's all right for head based approach but not for feelings and processing, the social dimension.

T: *They ((the children)) say to themselves, 'no serious work after a holiday. Some have things going on at home, and need more time to process this. Next time I shall split the task up and put a time limit on each half. It is interesting to compare with 'Sheep Pig' task, where there were similar results.*
Ten minutes for the planning stage is not enough. It is the most important part of the task.

In the Sheep Pig task, the children skated over the planning stage and made short, general answers: "We will all share".

Previous PPAR tasks incorporated different exercises and so justified length of time taken, e.g. read, tadpole, write as well as discuss ideas and share work. To break task down more will give them a workable outcome for a shorter period, but still involve communication exercises for process which are able to be influenced by events such as previous week's/day's/holiday's activity.

Regarding reorganisation of groups:

T: *Liam is getting on fairly well now. Before the task I told Elli that Liam was going to lead because he's got good ideas. So I gave him a boost and it seems to have paid off. Separated from David, he is contributing much more.*

Natasha's group has done well. I had got them to discuss their relationships which were a bit of a problem. Liam's group had not all agreed to understand that Dorothea was the Duchess, until I had asked them to read the relevant sentence very carefully They tended to read fast, skipping over meanings.

POINTS ARISING:

Is it very difficult to arrive at the meaning of a passage as a group in a specific period of time. Do they need to read alone in order to think about the text and is sharing reading making them skip meanings more because it is difficult enough to grasp.

Q: What is your overall impression of the children's development of reading and speaking skills?

A: *Improved a great deal. Elli and Natasha are equal, while Liam and David the lowest.*

2: What is your view of collaborative talk for Maths and comprehension (non PPAR) compared to PPAR tasks?

A: *Much more mentally focused on what they are doing.*

Q: Have you discovered anything more about ways of using PPAR criteria of time limits and task questions?

A: *Time is a very difficult thing to do personally. I tend not to tighten up I feel they need to spend a lot of time planning, this is the most important bit. I still*

want to give them more time to understand what they have to do in order to do the task properly. I did not find the tasks set with limits (Saddlebottom, Sheep Pig) successful in terms of quality output. I now make the tasks more limited in order for them to be more likely to achieve a quality outcome in a given time, because of other priorities in the curriculum. We have got to make sure we move on.

Regarding speaking skills, they were much more confident at the end of the year. Natasha did not want to speak in assembly, and at the last term she even asked if she could do so. In all groups, the weaker ones are supported by the others.

They all lacked stimulation at home in speaking and listening skills, Natasha and Elli less than Liam and David.

All the parents come to the parents' evenings.

TALK WITH THE HEAD TEACHER - 14.5.97

When asked for socio-economic information about the target group, she checked whether their names were to be mentioned, and I confirmed that it was all confidential.

School records show that:

Liam is eldest of 2, father works at Sainsbury's, family not separated.

David is eldest of 3, stepfather works with a Cleansing Group, mother divorced original father with whom he spends weekends.

Elli is eldest of 4, father is a builder and family is not separated.

Natasha is eldest of 2, father works at a bike shop, family not separated.

This is a sensitive issue. The head teacher is very firm in not wanting the families to know that the children are being researched. Making a more formal enquiry for details of the parental occupation, e.g. whether they are at managerial level, might involve the children asking parents, and risk the whole subject being raised with the school.
The head teacher is certain that all homes are owner occupied.

Reading

All children were at AT level 3. Teacher: Natasha and Elli were higher, at low-middle 4.

APPENDIX 6b

Transcripts of Interviews with Children

TRANSCRIPT OF INTERVIEWS WITH CHILDREN, 30.4.96 - STANBRIDGE PRIMARY SCHOOL

INTERVIEW WITH NATASHA AND ELLI

R: What I want to ask you is do you enjoy the PPAR work?
N: No.
R: You don't. Cos it's quite hard isn't it?
N: Yeah. It's hard, difficult.
R: Yeah. When you work as a group what do you think is the most important part?
N: Talking together,
R: Mm.
N: The boys don't listen to us.
R: But you manage to get the work done.
N: Yes, we (..) the last one, we finished, we finished just in time.
R: What was it about again?
N: It was (....) about...
R: Oh yea...you felt that was successful.
N: Yea, but that was with our new groups.
R: Oh.
N: Yeah, David and Jason.
R: Do you feel that you get on with them differently.
N: Yeah. cos the works gets harder, cos they don't work together that much, but Liam and David work together all the time. They just need a break from each other, like me and Elli do.
R: What did you think of the Hiawatha task, because I think you
(
N: I liked that.
R: . ... did enjoy that didn't you?
N: Yeah we liked that one didn't we.
E: Sort of.
N: I liked that one, that was the best one.
R: What did you like best about it, what did you like about it?
E: Not a lot...(...)
N: We had to draw.
E: And
R: What about the story?
E: Funny.
R: What about Hiawatha, what happened to Hiawatha, what went on(..)?
N: Don't know cos we don't read the story.
R: Well what you put in the picture.
N: Oh, the firefly.
R: Yeah that's...
Pn: (...)
N: (..) the firefly, it just showed that the fire ... the fly (...) white, the firefly was, glowed in the dark.
E: I hurt my head.
N: Banged your "ead?
E: Mm, banged my head
N: I thought you were going to say (...) your 'ead.
R: What about the other ones like the Wind in the Willows.
E: I didn't like that one.
N: That, that was a long task.
R: Too long.
E: It was too long for me Miss.
R: Was it too long?
N: Yeah it took us ages reading, took us hours to finish it.

59 E: (Don't you reckon...)
60 R: At the end you had something to be used for the school play.
61 N: Yeah (nonchalant, unenthusiastic)
62 PN: (...) finished?
63 We finished as well.
64 Have you done number two?
65 R: Um...what types of books do you prefer to read, what poetry.
66 P: Poetry
67 E: Roald Dahl
68 (
69 N: Roald Dahl
70 P: I love his poetry.
71 R: You love Roald Dahl?
72 N: Yeah I think it's brilliant.
73 P: My kind of story's (...)
74 P (...)
75 N: Janet and Alan Ahlberg
76 R: Ahlberg, yea
77 E: Yeah like the Giant Peach
78 N: What about that erm (...) by Roald Dahl (giggles)
79 R: And d'you you read a lot at home or do you
80 N: (
81 P: Yea
82 R: Do you look at the videos more, erm play video games.
83 N: I do, I do turn on my computer sometimes
84 E: (...) I do read my mum's magazines, my mum buys magazines but I read 'em
85 N: My mum buys me a magazine (...)
86 R: What magazines are they?
87 E: I mum, my mum gets 'Woman' which is, just is, (...) stories,
88 cookery..read that, I read that
89 N: I get the hits, Miss
90 R: TV Hits
91 N: Yea and I get 'Girls Work'
92 R: 'Girls Work"'
93 N: I do sometimes, not (.....)
94 I have a read 'TV Hits' before. I've got, I've got four 'TV Hits' (haven't I Elli)
95 E Yea.
96 N: I've got 198..(...)
97 R: I expect, the stories of the TV..is it
98 (
99 N: its, its
100 R: Is it like a magazine
101 PN: (...)
102 E: Its like, erm drama, isn't it
103 N: Like you got 'Home and Away', 'Neighbours' ..soaps
104 (
105 R: I see so you read it as a
106 story do you
107 (
108 N: soaps, yeah, soaps
109 R: All right, so it's just written out as a story.?
110 N: No, it's not a story Miss, you get like a pop band as well, and it explains what
111 (
112 R: (...) music
113 (
114 N: interview sort of thing, like an interview
115 R: They interview the actual
116 (

N: Like on 'Home and Away' there was one of, erm Shane, they interviewed Shane, and
R: I don't know this one.
N: And they interviewing, they interviewed people in soaps and pop bands.
R: Yeah.
N: You get posters an' that.
E: Posters and stickers.
R: That's great, so you put the posters up on your wall.
N: I got loads.
E: I got, I got...
R: What about the soaps.
E: Yeah
N: No, I got some pop bands..I got Upside Down, I got Take That, an' I got
E: (...)
(simultaneous talk)
N: I like pop bands
R: So you don't actually play computer games...
N: I do
(
E: Yea
N: I got Game Boy, I play a Game Boy
R: Game Boy
E: My brother's got, er very interested in games
N: We got two games at my home, I got Game Boy (...) and I got
E: You got (...)
N: I got (...)
R: Do you play it with your brother.
N: No
R: Or just on your own?
E: With my sister.
R: With your sister.
E: (Its a) big difference
R: Yea
E: a brother and sister.
PN: (...)
N: A sister's better than a brother.
PN: (talk to other group across room)
R: OK, now, erm, how much do you, how much do you, how much do you look at erm, play the games, compared to reading?
Do you read more than you play the game?
N: I do read more than I play the games.
E: (Sometimes) I got four books out the other day (...)
PN: (...)
R: Erm, who do you think you learn from best, you friends, your mum or... your teacher or what?
N: My mum and dad and my teacher..I don't learn a lot from my friends.
PN (...)
R: Did you learn a lot this term?
N: I learn but (in class there are) too many people at the same time.
E: (...) you learn from our friends but our mum and dads if we learn with them they get angry sometimes, they react (to the) questions (...) and that..and cos they're watching television or doing something we don't get to talk them (...)
R: Yeah. What about the teacher.
E Yeah, one other thing we wanna learn from (someone who is) better n'
E: Supposed to be better at it.
N: Elli, shut up.
R: (...)
N: What d'you want to mess about with your hair if you've got long hair.

PN: (...)
R: What about the group. D'you think you have learned something about doing PPAR.
N: Working together isn't as easy as you think it is.
R: Yeah.
N: You think it's easy just getting the job done and there, (...) but it's not. it's not that easy.
R: (Adults find it difficult)
PN: (...)
R: I think you're doing a very good job actually.
N: "Cept my mum and dad of course. (...) My dad thought my reading (...), .. (when) my brother and sister were fightin' an' that, my mum said 'If you don't shut up I'm going to leave the mess and go somewhere else. ... fed up..
E: Yea.

INTERVIEW WITH DAVID

R: I'm interested in how PPAR works and I"m interested to know how people feel about working in groups. Some people say it's quite difficult.
D: It's easier.
R: Is it easier working in groups?
D: Yea. If there's someone that you like, and I work well with, if there's someone like (I would) not wish to be with like Natasha and Elli,
R: Yea.
D: Then we're like arguing more than working. If there's someone like that we work better with then it's a lot easier when you like sort it out and organised first and we get on with it and finish it usually.
R: Yea. So it's difficult working with Elli and Natasha. Did you find that you did work anyway, didn't you,
D: Yea.
R: Got on with your work, cos something like Hiawatha..doing that, did you like that at all?
D: Yeah. But the thing was, if we didn't argue then we would of got it done a lot quicker, but we got it done anyway. But, erm, we got it done, but it's just, er, it we didn't deserve to get it done really because..
R: (laughS)
D: If we started, like what we finished we probably would have done it like half an hour before everybody else would. of, cos we was like spending half an hour arguing with Elli and Natasha. They were talking about (...) n' go out.
R: But you also talked about how you were going to get the task done, I guess, who was going to do what, cos I know you did that, you did talk about that, which is good...very well.
D: Yea.
R: It's quite difficult working in groups.
D: Yea.
R: Adults find difficulty as well.
D: Some times it is.
R: What was the task you liked best.
D: Probably the, er....
R: Which ones have you got, you've got 'Wind in the Willows', 'Hiawatha', 'The Sheep Pig', the comprehension ones.
D: 'Hiawatha' really.
R: Did you?
D: Yeah.
R: Cos you had your stuff on the wall and..
D: Or the one we done not so long ago (with new) groups, not the skeleton one, the leaflet
R: Oh, you made a book or something.

D: Yea the leaflet to go on the wall.
R: You're working with new people, you get on better do you?
D: Yea.
R: What other things d'you read at home. Do you read things at home?
D: Sometimes, I read like magazines.
R: Magazines, yeah.
D: Yeah.
R: Cos the girls said they'd had magazines about home and things. Do you have magazines about football:
D: Su- yeah most of all I like football, I like match ones and Manchester United and Eric Cantona super players, super players and that. Sometimes I don't care, I just read any old book, I don't care if it's a girl's book or whatever, I just read.
R: Just read it.
D: Yes.
R: Oh that's good.
D: The other day I read, I read one of my mum's magazines, 'That's Life' or something like that.
R: 'Life' or..
D: Yeah, 'Life Story' it was.
R: True life stories?
D: Yeah, like, it was this boy who moved into a lovely house. He ju- no-one liked him or nothing.
R: Yeah.
D: (...) got using names (...)
R: Cos you get interested in stories don't you.
D: Yeah.
R: Stories about people, don't you?
D: Some of the ones I read are rubbish, but I like true ones.
R: True stories. Do you also
D: (I don't like true films, I don't like watching true films, I find it better watching like comedies, or something like that, thrillers or something like
R: (You said you liked thrillers.
D: Yea, some..
R: (Arnold Schwartznegger, that sort of thing.
D: Yeah, some some, I like some thrillers but I like action.
R: You like action stories.
D: Like the most is probably action, like 'Speed' an' stuff like that.
R: You get these videos out do you?
D: No I see 'em at, I saw S- I see 'Speed' at, erm, on the telly, on (...)
R: Sky TV?
D: Yeah.
R: I don't have Sky TV.
D: I saw, erm, 'Commando' on Sky, I see most of the films on Sky. Most of the ones from the video shop are like, stuff like..what have I seen from the video shop, I can't remember I've seen so many.
R: Yea. D'you you get a couple out over a weekend or something?
D: No, just get something when there's nothing on the TV (..) and like a couple of week's ago I watched 'Bad Boys' round, round my friend's "ouse, I watched 'Commando' round my friend's "ouse actually. I watched 'Bad Boys' round my friend's 'ouse. Bruce Willis is playin' in a new Batman film (....)
(
R: Really.
D: I read that.

R: You read the story that..
D: Yeah I read that
R: You've read, about the film have you?
D: Yeah. On the film page in the TV Quick.
R: The TV Quick?
D: Yeah.
R: A programme is it?
D: Yeah, it's like, erm, a magazine.
R: A magazine, yeah, cos there are a lots of magazines about about the programmes themselves, aren't there?
D: Yeah. Like it says Action Man is the heading, like, and there is Sylvester Stallone, Arnold Schwartznegger and Bruce Willis.
R: So you read about them before they come out?
D: Yeah,
R: That's good.
D: Yeah, cos most of the films I've read more than seen. Cos, like I know if you said like any old film I'd know what it's about or anything.
R: Yes, about whose the actors and things like that.
D: Yeah, cos I've seen,..some of them I've seen, but more of them, you know sometimes you get this little leaflet (that says) 'Four videos free when you buy one".
R: Oh yeah, yeah.
D: There's loads of videos in it. I look at all them, I look at them by, if I even get one, I keep looking at it, like, I look at it for like half an hour when there's not very many videos in, and then I read it again. So..
R: Yea.
D: Most of the videos, like, I wanna see.
R: Yeah.
D: Like, the Mortal Combat ones here, cos erm.
R: 'Mortal Combat'.
D: Yeah, it, that's I got a computer game now called 'Mortal Combat'...
R: Oh, right, so is 'Mortal Combat' a video as well as a game.
D: Yeah.
R: Oh, I didn't know that.
D: Yeah.
R: So you got lots of computer games, video games, that you watch as well as watching the videos.
D: I got some computer games like 'Mortal Combat III', but that one's a video 'Mortal Combat', not 'Mortal Combat III'. I got one of 'Street Fighter', I got one of erm, well I 'aven't got it but my friend has (...) Super Nintendo, Super Mario Brothers on the video like.

INTERVIEW WITH LIAM

R: Who do you learn from most do you think, friends, parents, teacher?
L: Not my teachers, my friends don't teach me.
R: They don't teach you anything.
L: Yea, we just like talk. Mainly like a lot of films I wanna see but like I'm not allowed some of them, like they're really bad, like with a lot of gore and everything. Like thing, like - oh I can't remember. I've seen a lot of them, a lot like some things but a lot
R: Reservoir Dogs or something?
L: Pardon?
R: Reservoir Dogs or something.
L: What's that?
R: That's

L: Oh yea, I know about that, thaT's gory is that? Like, I saw the front of it when there's like in the back there was like red blood on top and it says 'Reservoir Dogs', like with red blood in the background. That gory is it.

R: Yea, it's a well made film though. So do you think you learn from teachers, or do you think you learn from your parents.

L: I learn from my parents, teachers and even some videos I learned from, like about angels and stuff..

R: Yeah? What videos were they?

L: 'Three wishes' and that.

R: Oh yeah. So d'you think your parents help you to learn things more than your teachers, or your teacher...

L: I don't know, because the teachers are here to teach, they're..I expect..yeah, Mrs C teaches me more than my mum.

R: D'you remember what she says, or d'you learn more in your groups and things than if you're in the big group.

L: Well, I like learn more from Mrs C, because my mum doesn't teach me every day, Mrs C teaches me nearly every day.

R: Mm. You know when you're in the big class group and Mrs C talks to you, d'you learn more then than when you're in the small group doing a task?

L: I learn more, like in a little small group, like when we're in pairs or four or something.

R: Mm.So what was your favourite, erm, reading PPAR task?

L: Wind in the Willows.

R: 'Wind in the Willows;? Did you enjoy that?

L: Yeah it was quite, it was quite..

R: Best one was it?

L: Yeah, no, it was the best reading one.

R: Best reading one. Cos I know you did a lot of reading for that one. Cos when I taped your voices I saw that you and David did a lot of reading of the story. And then with the big group you talked about how to do it, and then you got into some arguments. Which is good, because you should be able to talk about arguments.

(politics, uh

L:

R: Ye-huh. So, erm, you worked better when you were just with David on your own.

L: Yeah, like on Wind and the Willows, we were separated, we separated each other, me and David and we erm worked better, but when David went to Belgium on our task one day...

R: Mm. What d'you remember most from the Wind in the Willows?

L: Erm...

R: What was your favourite bit of it?

L: Probably the day when we started off good, like, look, when David and Natasha, we (were) both moved and then me and David couldn't argue with Elli and Natasha, so we started, like we got off to a good start and zoomed straight through it. But when David went, it was like..

R: D'you remember the story, what happened in the story? What bits do you remember?

L: I remember...

R: What characters do you like best?

L: Probably Class seven's.

R: Which of the characters of the story?

L: Toad.

R: Was he the best one?

L: He was funny.

R: Good. Can you remember the story, what happened to Toad.

L: Ye-'e got arrested but, erm, he like got out by dressing up as someone else (...)

R: I really enjoyed the play, actually, I thought it was brilliant.

APPENDIX 7

Sample Copies of Texts Used in Collaborative Tasks

Appendix 7

Task 2

Read the part of the poem Hiawatha you have been given.

Tadpole all the describing words.

Using crayons make your verse into a picture.

You have to present your picture of the verse to the class, explaining what your picture is about.

Gen Task performance
learning intentions.

Interpreting poetry.
looking at describing words.
Presentation of work to class - Speaking and listening.

Re-reading text.

Process
Task
Pur Review after presentation to whole class - go back to tables and review whole process

"HIAWATHA'S CHILDHOOD"

By Henry Wadsworth Longfellow

By the shores of Gitche Gumee,
By the shining Big-Sea-Water,
Stood the wigwam of Nokomis,
Daughter of the Moon, Nokomis,
Dark behind it rose the forest,
Rose the black and gloomy pine-trees,
Rose the first with cones upon them:
Bright before it beat the water,
Beat the clear and sunny water,
Beat the shining Big-Sea-Water.

There the wrinkled, old Nokomis
Nursed the little Hiawatha,
Rocked him in his linden cradle,
Bedded soft in moss and rushes,
Safely bound with reindeer sinews;
Stilled his fretful wail by saying,
"Hush! the Naked Bear will get three!"
Lulled him into slumber, singing,
"Ewa-yea! my little owlet!
Who is this that lights the wigwam?
With his great eyes lights the wigwam?
Ewa-yea! my little owlett!"

Many thing Nokomis taught him
Of the stars that shine in heaven;
Showed him Ishkoodah, the comet,
Ishkoodah, with fiery tresses;
Showed the Death-Dance of the spirits,
Warriors with their plumes and war-clubs,
Flaring far away to northward
In the frosty nights of Winter;
Showed the broad, white road in heaven,
Pathway of the ghosts, the shadows,
Running straight across the heavens,
Crowded with the ghosts, the shadows.

At the door on summer evenings
Sat the little Hiawatha;
Heard the whispering of pine-trees,
Heard the lapping of the water,
Sounds of music, words of wonder;
"Mine-wawa!" said the pine-trees,
"Mudway-aushka!" said the water.

Saw the firefly, Wah-wah-taysee,
Flitting through the dusk of evening,
With the twinkle of its candle
Lighting up the brakes and brushes;
And he sang the song of children,
Sang the song Nokomis taught him;
"Wah-wah-taysee, little firefly,
Little, flitting, white-fire insect,
Little dancing, white-fire creature,
Light me with your little candle,
Ere upon my bed I lay me,
Ere in sleep I close my eyelids!"

Saw the moon rise from the water
Rippling, rounding from the water,
Saw the flecks and shadows on it,
Whispered, "What is that, Nokomis?"
And the good Nokomis answered;
'Once a warrior, very angry,
Seized his grandmother, and threw her
Up into the sky at midnight;
Right against the moon he threw her
'Tis her body that you see there."

Saw the rainbow in the heaven,
In th eastern sky the rainbow,
Whispered, "What is that, Nokomis?"
And the good Nokomis answered:
"'Tis the heaven of flowers you see there;
All the wild-flowers of the forest,
All the lilies of the prairie,
When on earth they fade and perish,
Blossom in that heaven above us."

When he heard the owls at midnight,
Hooting, laughing in the forest,
"What is that?" he cried in terror
"What is that," he said, "Nokomis?"
And the good Nokomis answered:
"That is but the owl and owlet,
Talking in their native language,
Talking, scolding at each other."

Then the little Hiawatha
Learned of every bird its language,
Learned their names and all their secrets,
How they built their nests in Summer,
Where they hid themselves in Winter,
Talked with them whene'er he met then,

Called them "Hiawatha's Chickens",
Of all beasts he learned the language,
Learned their names and all their secrets,
How the beavers built their lodges,
Where the squirrels hid their acorns,
How the reindeer ran so swiftly,
Why the rabbit was so timid,
Talked with them whene'er he met them,
Called them "Hiawatha's Brothers".

Appendix 7

Task 3

Bubble and Squeak

With the help of Peggy and Amy, Sid is doing his best to look after his pet gerbils, Bubble and Squeak.

The gerbil cage was kept on the living-room table, until the table was needed. Then Sid or Peggy would lift the cage on to the wide window-sill. When the table was clear again, the cage was put back. But sometimes, of course, the children forgot to do that. It did not seem to matter much if the gerbils stayed on the window-sill anyway. There was even room, after dark, to draw the curtains across the windows, between the back of the cage and the window itself.

The curtains were rather handsome scarlet ones that Mrs Sparrow had made herself. When they were drawn behind the cage, their folds brushed against the bars at the back.

One morning Mrs Sparrow was down first, as usual, to get breakfast ready. She had raised the blind in the hall, she had brought the milk in from the doorstep, she had gone into the living-room to draw the curtains back . . .

There was a kind of screech from downstairs, and then the repeated screaming of "Sid! Sid! Sid!"

It was frightening.

In his school trousers and his pyjama top, Sid flew downstairs. His mother met him at the bottom of the stairs. Tears were streaming down her cheeks; she also looked unspeakably angry. "Come and see what your – your THINGS have done!"

She dragged him into the living-room. The room was been drawn back. But the gloom was shot by strong beams of light coming through two large ragged holes in the curtains. The holes were just behind the cage, and by the light through them Sid could see that the inside of the gerbil cage was littered with scraps and crumbs of scarlet. One gerbil, sitting up watchfully, seemed to be wiping its mouth free of a scarlet thread.

The Battle of Bubble and Squeak
Philippa Pearce

1 In which two places was the gerbil cage kept?
2 When was the cage put on the window sill?
3 What was the gerbil doing as Sid entered the room?
4 Who had made the curtains?
5 Write the order of things Mrs Sparrow did when she got up.
6 What did Sid see as he came into the room?
7 Why do you think Mrs Sparrow called out for Sid?
8 Do you think Mrs Sparrow liked gerbils? What did she call them?
9 What do you think the gerbils have done?
10 In your own words, write down the meaning of these words from the passage.

gloom(line 28) littered(line 32) shot by(line 28)
watchfully(line 33) handsome(line 10)

The Flower Corner

This passage tells you about a row of shops between a market and a bus station. Read it to decide where everything is then answer the questions on the opposite page.

"The Flower Corner" was busy today because it was Thursday, and Thursday was one of the two market days held each week.

Mrs Holmes loved being busy as the time passed very quickly and she had so much to tell her family when she got home about who'd been in the shop and what they'd bought.

Hers was the second shop after the bus station, the first being a sweet shop and tobacconist. There were six in the block, but the end one nearest to the market had been empty since Woolworths had moved into the shopping precinct round the corner.

She had thought of moving herself, but she'd noticed that people often called for flowers on their way back from the market when their bags were heavy and their arms full. Perhaps if she'd moved they wouldn't have been as tempted to buy flowers, since they would have had to carry them so much further. At least, that was what Mr Greenwood, the manager of the shoe shop next door to hers thought.

Mrs Holmes opened early and brought out the green metal vases filled with fresh water ready to receive the supply of fresh flowers which Dennis Matthews, the greengrocer, whose shop was next to the empty Woolworths shop, would bring. He had a waggon and went very early three times a week to get fresh supplies from the Wholesale Market. Mrs Holmes and he shared the cost of the petrol so they both benefited from the arrangement.

Usually he was back by now, about 8.30 a.m., which just water before doing some shopping for herself at the supermarket next to the shoe shop.

1 Why did Mrs Holmes not move from the "Flower Corner"?
2 Which firm had been in the end shop? Why was it empty now?
3 Why did Dennis Matthews bring Mrs Holmes flowers?
4 What time of the day is this taking place?
5 Which shops were on each side of the supermarket?
6 Who were Mr Greenwood's neighbours?

Make a sketch to show all the information about this row of shops.

Appendix 7

Task 4

CHAPTER SIX

MR TOAD

It was a bright morning in the early part of summer; the river had resumed its wonted banks and its accustomed pace, and a hot sun seemed to be pulling everything green and bushy and spiky up out of the earth towards him, as if by strings. The Mole and the Water Rat had been up since dawn, very busy on matters connected with boats and the opening of the boating season; painting and varnishing, mending paddles, repairing cushions, hunting for missing boat-hooks, and so on; and were finishing breakfast in their little parlour and eagerly discussing their plans for the day, when a heavy knock sounded at the door.

"Bother!" said the Rat, all over egg. "See who it is, Mole, like a good chap, since you've finished."

The Mole went to attend the summons, and the Rat heard him utter a cry of surprise. Then he flung the parlour door open, and announced with much importance, "Mr Badger!"

This was a wonderful thing, indeed, that the Badger should pay a formal call on them, or indeed on anybody. He generally had to be caught, if you wanted him badly, as he slipped quietly along a hedgerow of an early morning or a late evening, or else hunted up in his own house in the middle of the wood, which was a serious undertaking.

The Badger strode heavily into the room, and stood looking at the two animals with an expression full of seriousness. The Rat let his egg-spoon fall on the table-cloth, and sat open-mouthed.

"The hour has come!" said the Badger at last with great solemnity.

"What hour?" asked the Rat uneasily, glancing at the clock on the mantelpiece.

"*Whose* hour, you should rather say," replied the Badger. "Why, Toad's hour! The hour of Toad! I said I would take him in hand as soon as the winter was well over, and I'm going to take him in hand to-day!"

"Toad's hour, of course!" cried the Mole delightedly. "Hooray! I remember now! *We'll* teach him to be a sensible Toad!"

"This very morning," continued the Badger, taking an arm-chair as he learnt last night from a trustworthy source, another new and exceptionally powerful motor-car will arrive at Toad Hall on approval or return. At this very moment, perhaps, Toad is busily arraying himself in those singularly hideous habiliments so dear to him, which transform him from a (comparatively) good-looking Toad into an Object which throws any decent-minded animal that comes across it into a violent fit. We must be up and doing, ere it is too late. You two animals will accompany me instantly to Toad Hall, and the work of rescue shall be accomplished."

"Right you are!" cried the Rat, starting up. "We'll rescue the poor unhappy animal! We'll convert him! He'll be the most converted Toad that ever was before we've done with him!"

They set off up the road on their mission of mercy, Badger leading the way. Animals when in company walk in a proper and sensible manner, in single file, instead of sprawling all across the road and being of no use or support to each other in case of sudden trouble or danger.

They reached the carriage-drive of Toad Hall to find, as the Badger had anticipated, a shiny new motor-car, of great size, painted a bright red (Toad's favourite colour), standing in front of the house. As they neared the door it was flung open, and Mr Toad, arrayed in goggles, cap, gaiters, and enormous overcoat, came swaggering down the steps, drawing on his gauntleted gloves.

"Hullo! come on, you fellows!" he cried cheerfully on catching sight of them. "You're just in time to come with me for a jolly – to come for a jolly – for a – er – jolly –"

His hearty accents faltered and fell away as he noticed the stern unbending look on the countenances of his silent friends, and his invitation remained unfinished.

The Badger strode up the steps. "Take him inside," he said sternly to his companions. Then, as Toad was hustled through the door, struggling and protesting, he turned to the chauffeur in charge of the new motorcar.

"I'm afraid you won't be wanted to-day," he said. "Mr Toad has changed his mind. He will not require the car. Please understand that this is final. You needn't wait." Then he followed the others inside and shut the door.

"Now, then!" he said to the Toad, when the four of them stood together in the hall, "first of all, take those ridiculous things off!"

"Shan't!" replied Toad, with great spirit. "What is the meaning of this gross outrage? I demand an instant explanation."

"Take them off him, then, you two," ordered the Badger briefly.

They had to lay Toad out on the floor, kicking and calling all sorts of names, before they could get to work properly. Then the Rat sat on him, and the Mole got his motor-clothes off him bit by bit, and they stood him up on his legs again. A good deal of his blustering spirit seemed to have evaporated with the removal of his fine panoply. Now that he was merely Toad, and no longer the Terror of the Highway, he giggled feebly and looked from one to the other appealingly, seeming quite to understand the situation.

"You knew it must come to this, sooner or later, Toad," the Badger explained severely. "You've disregarded all the warnings we've given you, you've gone on squandering the money your father left you, and you're getting us animals a bad name in the district by your furious driving and your smashes and your rows with the police. Independence is all very well, but we animals never allow our friends to make fools of themselves beyond a certain limit; and that limit you've reached. Now, you're a good fellow in many respects, and I don't want to be too hard on you. I'll make one more effort to bring you to reason. You will come with me into the smoking-room, and there you will hear some facts about yourself; and we'll see whether you come out of that room the same Toad that you went in."

He took Toad firmly by the arm, led him into the smoking-room, and closed the door behind them.

"*That's* no good!" said the Rat contemptuously. "*Talking* to Toad'll never cure him. He'll *say* anything."

They made themselves comfortable in arm-chairs and waited patiently. Through the closed door they could just hear the long continuous drone of the Badger's voice, rising and falling in waves of oratory; and presently they noticed that the sermon began to be punctuated at intervals by long-drawn sobs, evidently proceeding from the bosom of Toad, who was a soft-hearted and affectionate fellow, very easily converted – for the time being – to any point of view.

After some three-quarters of an hour the door opened, and the Badger reappeared, solemnly leading by the paw a very limp and dejected Toad. His skin hung baggily about him, his legs wobbled, and his cheeks were furrowed by the tears so plentifully called forth by the Badger's moving discourse.

"Sit down there, Toad," said the Badger kindly, pointing to a chair. "My friends," he went on, "I am pleased to inform you that Toad has at last seen the error of his ways. He is truly sorry for his misguided conduct in the past, and he has undertaken to give up motor-cars entirely and for ever. I have his solemn promise to that effect."

"That is very good news," said the Mole gravely.

"Very good news indeed," observed the Rat dubiously, "If only – *if* only –"

He was looking very hard at Toad as he said this, and could not help thinking he perceived something vaguely resembling a twinkle in that animal's still sorrowful eye.

"There's only one thing more to be done," continued the gratified Badger. "Toad, I want you solemnly to repeat, before your friends here, what you fully admitted to me in the smoking-room just now. First, you are sorry for what you've done, and you see the folly of it all?"

There was a long, long pause. Toad looked desperately this way and that, while the other animals waited in grave silence. At last he spoke.

"No!" he said a little sullenly, but stoutly; "I'm *not* sorry. And it wasn't folly at all! It was simply glorious!"

"What?" cried the Badger, greatly scandalized. "You backsliding animal, didn't you tell me just now, in there –"

"Oh, yes, yes, in *there*," said Toad impatiently. "I'd have said anything in *there*. You're so eloquent, dear Badger, and so moving, and so convincing, and put all your points so frightfully well – you can do what you like with me in *there*, and you know it. But I've been searching my mind since, and going over things in it, and I find that I'm not a bit sorry or repentant really, so it's no earthly good saying I am; now, is it?"

"Then you don't promise," said the Badger, "never to touch a motor-car again?"

"Certainly not!" replied Toad emphatically. "On the contrary, I faithfully promise that the very first motor-car I see, poop-poop! off I go in it!"

"Told you so, didn't I?" observed the Rat to the Mole.

"Very well, then," said the Badger firmly, rising to his feet. "Since you won't yield to persuasion, we'll try what force can do. I feared it would come to this all along. You've often asked us three to come and stay with you, Toad, in this handsome house of yours; well, now we're going to. When we've converted you to a proper point of view we may quit, but not before. Take him upstairs, you two, and lock him up in his bedroom, while we arrange matters between ourselves."

"It's for your own good, Toady, you know," said the Rat kindly, as Toad, kicking and struggling, was hauled up the stairs by his two faithful friends. "Think what fun we shall all have together, just as we used to, when you've quite got over this – this painful attack of yours!"

"We'll take great care of everything for you till you're well, Toad," said the Mole; "and we'll see your money isn't wasted, as it has been."

"No more of those regrettable incidents with the police, Toad," said the Rat, as they thrust him into his bedroom.

"And no more weeks in hospital, being ordered about by female nurses, Toad," added the Mole, turning the key on him.

They descended the stairs, Toad shouting abuse at them through the keyhole; and the three friends then met in conference on the situation.

"It's going to be a tedious business," [illegible] sighing. "I've never seen Toad so determined. However, we will see it out. He must

never be left an instant unguarded. We shall have to take it in turns to be with him, till the poison has worked itself out of his system."

They arranged watches accordingly. Each animal took it in turns to sleep in Toad's room at night, and they divided the day up between them. At first Toad was undoubtedly very trying to his careful guardians. When his violent paroxysms possessed him he would arrange bedroom chairs in rude resemblance of a motor-car and would crouch on the foremost of them, bent forward and staring fixedly ahead, making uncouth and ghastly noises, till the climax was reached, when, turning a complete somersault, he would lie prostrate amidst the ruins of the chairs, apparently completely satisfied for the moment. As time passed, however, these painful seizures grew gradually less frequent, and his friends strove to divert his mind into fresh channels. But his interest in other matters did not seem to revive, and he grew apparently languid and depressed.

One fine morning the Rat, whose turn it was to go on duty, went upstairs to relieve Badger, whom he found fidgeting to be off and stretch his legs in a long ramble round his wood and down his earths and burrows. "Toad's still in bed," he told the Rat, outside the door. "Can't get much out of him, except, 'O, leave him alone, he wants nothing, perhaps he'll be better presently, it may pass off in time, don't be unduly anxious,' and so on. Now, you look out, Rat! When Toad's quiet and submissive, and playing at being the hero of a Sunday-school prize, then he's at his artfullest. There's sure to be something up. I know him. Well, now I must be off."

"How are you to-day, old chap?" inquired the Rat cheerfully, as he approached Toad's bedside.

He had to wait some minutes for an answer. At last a feeble voice replied, "Thank you so much, dear Ratty! So good of you to inquire! But first tell me how you are yourself, and the excellent Mole?"

"O, *we're* all right," replied the Rat. "Mole," he added incautiously, "is going out for a run round with Badger. They'll be out till luncheon-time, so you and I will spend a pleasant morning together, and I'll do my

best to amuse you. Now jump up, there's a good fellow, and don't lie moping there on a fine morning like this!"

"Dear, kind Rat," murmured Toad, "how little you realize my condition, and how very far I am from 'jumping up' now – if ever! But do not trouble about me. I hate being a burden to my friends, and I do not expect to be one much longer. Indeed, I almost hope not."

"Well, I hope not, too," said the Rat heartily. "You've been a fine bother to us all this time, and I'm glad to hear it's going to stop. And in weather like this, and the boating season just beginning! It's too bad of you, Toad! It isn't the trouble we mind, but you're making us miss such an awful lot."

"I'm afraid it *is* the trouble you mind, though," replied the Toad languidly. "I can quite understand it. It's natural enough. You're tired of bothering about me. I mustn't ask you to do anything further. I'm a nuisance, I know."

"You are, indeed," said the Rat. "But I tell you, I'd take any trouble on earth for you, if only you'd be a sensible animal."

"If I thought that, Ratty," murmured Toad, more feebly than ever, "then I would beg you – for the last time, probably – to step round to the village as quickly as possible – even now it may be too late – and fetch the doctor. But don't you bother. It's only a trouble, and perhaps we may as well let things take their course."

"Why, what do you want a doctor for?" inquired the Rat, coming closer and examining him. He certainly lay very still and flat, and his voice was weaker and his manner much changed.

"Surely you have noticed of late –" murmured Toad. "But no – why should you? Noticing things is only a trouble. To-morrow, indeed, you may be saying to yourself, 'O, if only I had noticed sooner! If only I had done something!' But no; it's a trouble. Never mind – forget that I asked."

"Look here, old man," said the Rat, beginning to get rather alarmed, "of course I'll fetch a doctor to you, if you really think you want him. But you can hardly be bad enough for that yet. Let's talk about something else."

"I fear, dear friend," said Toad, with a sad smile, "that 'talk' can do ittle in a case like this – or doctors either, for that matter; still, one must grasp at the slightest straw. And, by the way – while you are about it – ate to give you additional trouble, but I happen to remember that you vill pass the door – would you mind at the same time asking the lawyer to tep up? It would be a convenience to me, and there are moments – erhaps I should say there is *a* moment – when one must face disagreeable asks, at whatever cost to exhausted nature!"

"A lawyer! O, he must be really bad!" the affrighted Rat said to imself, as he hurried from the room, not forgetting, however, to lock the loor carefully behind him.

Outside, he stopped to consider. The other two were far away, and he ad no one to consult.

"It's best to be on the safe side," he said, on reflection. "I've known Toad fancy himself frightfully bad before, without the slightest reason; ut I've never heard him ask for a lawyer. If there's nothing really the natter, the doctor will tell him he's an old ass, and cheer him up; and that vill be something gained. I'd better humour him and go; it won't take ery long." So he ran off to the village on his errand of mercy.

The Toad, who had hopped lightly out of bed as soon as he heard the ey turned in the lock, watched him eagerly from the window till he lisappeared down the carriage-drive. Then, laughing heartily, he dressed s quickly as possible in the smartest suit he could lay hands on at the noment, filled his pockets with cash which he took from a small drawer n the dressing-table, and next, knotting the sheets from his bed together nd tying one end of the improvised rope round the central mullion of the andsome Tudor window which formed such a feature of his bedroom, e scrambled out, slid lightly to the ground, and, taking the opposite lirection to the Rat, marched off lightheartedly, whistling a merry tune.

It was a gloomy luncheon for Rat when the Badger and the Mole at ength returned, and he had to face them at table with his pitiful and nconvincing story. The Badger's caustic, not to say brutal, remarks may e imagined, and therefore passed over; but it was painful to the Rat that

even the Mole, though he took his friend's side as far as possible, could not help saying, "You've been a bit of a duffer this time, Ratty! Toad, too, of all animals!"

"He did it awfully well," said the crestfallen Rat.

"He did *you* awfully well!" rejoined the Badger hotly. "However, talking won't mend matters. He's got clear away for the time, that's certain; and the worst of it is, he'll be so conceited with what he'll think is his cleverness that he may commit any folly. One comfort is, we're free now, and needn't waste any more of our precious time doing sentry-go. But we'd better continue to sleep at Toad Hall for a while longer. Toad may be brought back at any moment – on a stretcher, or between two policemen."

So spoke the Badger, not knowing what the future held in store, or how much water, and of how turbid a character, was to run under bridges before Toad should sit at ease again in his ancestral Hall.

Meanwhile, Toad, gay and irresponsible, was walking briskly along the high road, some miles from home. At first he had taken bypaths, and crossed many fields, and changed his course several times, in case of pursuit; but now, feeling by this time safe from recapture, and the sun smiling brightly on him, and all nature joining in a chorus of approval to the song of self-praise that his own heart was singing to him, he almost danced along the road in his satisfaction and conceit.

"Smart piece of work that!" he remarked to himself, chuckling. "Brain against brute force – and brain came out on the top – as it's bound to do. Poor old Ratty! My! won't he catch it when the Badger gets back! A worthy fellow, Ratty, with many good qualities, but very little intelligence and absolutely no education. I must take him in hand some day, and see if I can make something of him."

Filled full of conceited thoughts such as these he strode along, his head in the air, till he reached a little town, where the sign of "The Red Lion", swinging across the road half-way down the main street, reminded him that he had not breakfasted that day, and that he was exceedingly hungry

Appendix 7

Task 7

Bush fire

This is part of an Australian story. Three boys are camping out in the bush. Everything is very dry. The wind is blowing hot and there is not a cloud in the sky. The boys break the first rule of camping in the bush – they start a fire, and it grows out of control.

"They'll kill us," sobbed Graham. "They'll kill us. It's a terrible thing, an awful thing to have done."

"Where'd we put our shoes?" Wallace was running around in circles, blindly. He didn't really know what he was doing. Everything had happened so quickly, so suddenly.

"For Pete's sake, run!" shouted Harry.

Something in his voice seemed to get through to Wallace and Graham and they ran, the three of them, like frightened rabbits. They ran this way and that, hugging their packs and their scorched sleeping-bags, blundering into the scrub, even into the trunks of trees. Fire and confusion seemed to be all around them. The fire's rays darted through the bush; it was like an endless chain with a will of its own, encircling and entangling them, or like a wall that leapt out of the earth to block every fresh run they made for safety. Even the creek couldn't help them. They didn't know where it was. There might as well not have been a creek at all.

"This way," shouted Harry. "A track."

They stumbled back down the track towards Tinley; at least they thought it was towards Tinley, they didn't really know. Perhaps they were running to save their lives, running simply from fear, running away from what they had done.

When they thought they were safe they hid in the bush close to a partly constructed house. They could hear sirens wailing; lights were coming on here and there; the headlamps of cars were beaming and sweeping around curves in the track. They could hear shouts on the wind, they heard a woman cry hysterically, they heard Graham sobbing.

Over all was a red glow.

Ash Road
Ivan Southall

1 How many boys are there? What are their names?
2 What reasons does the writer give for why the boys were running?
3 What had Wallace lost at first?
4 What did the boys do when they thought they were safe?
5 What did the boys see and hear in their hiding place?
6 Who are "they" in the first line?
7 What do you think the boys were doing in the wood?
8 Why did they want to find the creek?
9 Do you think the boys meant to start the fire? Give reasons for your answer. How might the fire have started?
10 How did the boys run at first? What word do we use to describe this sort of behaviour in an emergency?

anger panic surprise pain

Does it help to behave like that in an emergency?

11 Find out what these words in the passage mean. Write out their meanings and then use them in sentences of your own.

scorched (line 10) scrub (line 10)
confusion (line 11) constructed (line 24)
hysterically (line 28)

12 The fire is likened to two things. What are they? Write short phrases of your own to describe a fire.
13 How would you have behaved in this situation?

Task

Read the first Chapter of the book Saddlebottom by Dick King-Smith.

Write down six words that tell you what the Duchess is like (describes the Duchess).

Continue the conversation between Rat and the Duchess.

You have to present the conversation to the class at 11.00am.

Appendix 7

Task 8

CHAPTER I

Saddlebottom arrives

All the pigs on the farm were terrible snobs, but Dorothea was the biggest snob of the lot.

If anyone had dared to say this to her face, she would of course have denied it.

"Snobbery," she would have said, "is practised only by the middle and lower classes."

Dorothea's notion of herself as the undoubted leader of farm society was based on three beliefs.

The first was that any pig was immeasurably superior to all other farm livestock, in breeding (and therefore manners), in beauty, and, above all, in intelligence. Horses and cows, she considered, had limited sense and few brains, and sheep very little of either. Poultry she rated as idiotic.

The second was that her own breed, the Wessex Saddleback, was the noblest pig in the land.

Both these views were shared by the whole herd (Wessex Saddlebacks to a pig) but they were not as happy with Dorothea's third belief, namely that she was the best-bred of them all.

It so happened that there were a number of families in which the sows bore noble titles as names, such as Baroness, Viscountess, or even Marchioness. But Dorothea's late mother had been a Duchess, and so was she. More, her father had in his day been Supreme Champion at the Royal Wessex Agricultural Show.

"One could hardly be more blue-blooded," she was

fond of saying to the others, looking down her snout at them the while, and she was by no means averse to being addressed as 'Your Grace' by younger or lesser members of the herd, and expected it from such persons as dairy cattle or even, should she be unfortunate enough to happen upon them, common sheep. True, she had to submit to being called plain 'Dorothea' by senior sows, who had known her since she was a piglet, but she much preferred her contemporaries to say 'Duchess', and that in a tone of voice that conveyed a proper respect for her beauty, her brains, and her bloodline. Best of all, they should keep silent and listen to what she had to say. They could learn so much.

One thing she made sure they all learned in due course was that a mating had been arranged for her to a young boar of extremely good family (of almost as ancient a lineage, she let it be known, as her own) and it was perhaps fortunate that her overpowering sense of self-importance, and her drooping ears, prevented her from hearing the comments of the herd.

"It's bad enough," they said to one another, "to have to listen to her holding forth about herself, but just think . . . when she's got a bellyful of little lords and ladies! She's going to be unbearable." And indeed

for the next sixteen weeks it was so.

Dorothea never tired of telling one and all what paragons these piglets would be: how intelligent (they would take after their mother, of course) and how handsome (like their father, the Prince), in the highest tradition of the Wessex breed—black, with a white 'saddle' over the shoulders, and white forelegs.

"Not that you aren't all fairly well-marked," she would say, "as one would expect. It's simply that one feels one's own children will attain perfection." And in the confident anticipation that this would be so, she lay down one night later that summer and gave birth to ten piglets.

Her labour finished, the Duchess rested in the darkness and waited for the first light of dawn and the first sight of her newborn infants. She abandoned herself to the pleasure of thinking up names for them, high-sounding patrician names suited to their station.

How honoured the other animals on the farm would be, she thought, imagining the spreading of the news, in stable and cowshed, in sheep-fold and hen-house.

"Have you heard? Her Grace has farrowed!"

"Safely delivered? Praise be!"

"Such a noble lady! Her children are, no doubt,

excessively good-looking."

And nine of them were faultless miniature Wessex Saddlebacks, as like as peas in a pod. The tenth was different, as Dorothea was shortly to find out from the first animal to set eyes upon the litter.

This was not, as she might have hoped, an enviously admiring sow; not even a respectful cow or an awe-struck ewe or, at the very least, a hen made hysterical by such a privilege. It was an old rat, who looked down from a ledge high on the pig-sty wall and said (in a very uncultured voice), "Yur, thass a rum'un, ain't it, Missus?"

Dorothea snorted with disgust at the effrontery of the creature and said in her most withering tones, "You will kindly address me in the proper manner."

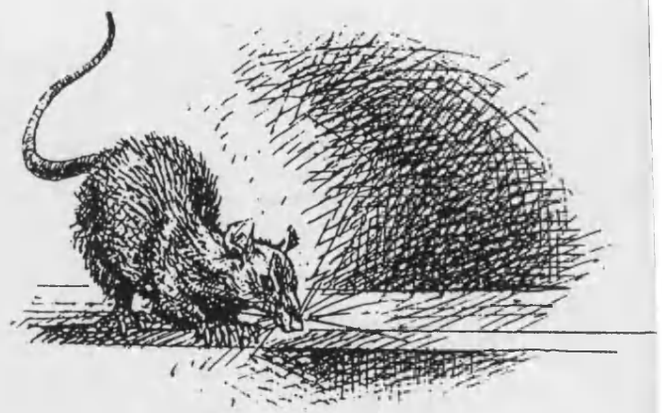
"Wass that, then?"

"Your Grace."

"My Grace?" said the rat. "All right, if that's what you do fancy. Don't make no odds to I. I just never seed a saddleback like that 'un, and I've seed a few," and he disappeared into a hole in the wall as Dorothea levered herself to her feet.

"Vulgar wretch!" she grunted. "Ill-mannered, ill-favoured, and ill-spoken. What can he mean?"

She cast her eye along the rank of tiny plump



noblemen and noblewomen so rudely dislodged from her teats and now wriggling and squeaking in the straw. Inspecting them in turn, she saw, as she had every reason to expect, that each was as perfect a little Saddleback as ever graced the land of Wessex. Until, that is, her inspection reached the end of the row and she focused upon the tenth piglet. It was a male, healthy and well-formed; in fact, if anything, the largest of the litter. But its markings! Dorothea's blue blood ran cold in her veins.

The piglet's head was black, yes, and so were its

Saddlebottom arrives

ıindlegs. But—oh, what shame!—its forelegs were ılack also and there was nothing but blackness where he saddle should have been!

"Slipped a bit, 'asn't it, my Grace?" said the rat, ıoking his head out again. "Still, saddles is meant for itting on."

Speechless for once, the Duchess Dorothea contemplated the tenth of her highborn children, staring in horror at his little round buttocks. They, and they alone, were white.

"Comic, ain't it?" said the rat. "You'll 'ave to call 'im Saddlebottom."

APPENDIX 8

Sample Copies of Children's Written Answers

Appendix 8

Task 3

Bubble and Squeak

1. the gerbillcage was Kept on the living room table and the window sill
2. the cage was moved on the windows sill when the table was needed.
3. The gerdills were chewing scarce thred.
4. mrs Sparrow made the curtains
5. mrs Sparrow made breakfast. raised the blinds. got the milk from the doorstep
6. Sid Saw ragged holes in the curtains.
7. She called for sid because they had eat the curtains
8. i don't think mrs Sparrow liked the

Appendix 8

Task 4

The Wind and the Willows

((Pointing at the chair))

dger:- "Sit down there, toad" "My freinds"
"I am pleasd to inform you that toad has at last seen the error of his ways. he is truly sorry for what has happend in the past and he is going to give up motor-cars entirely and for ever. I have his word on that. (smiling)

ole:- "that is verry good news." (smile)

t:- Verry good news indeed (smile)

d:- If only— if only

dger:- There's only one more thing to be done
nds) TOAD I want you to reapet after me
hip) to your freinds what you said to me in the SMOKING-ROOM Just now. first you are sorry for what you have done and you see the folly of it all?"

d:- "No" "I'm not sorry. and It wasn't folly at all! Stand up (stright)

dger:- "what"? But didn't you Tell me Just now in there" Say it (slowly)

ex

aniel

The wind and the willows

oger:- "It's going to be tedious business "I've never seen Toad so determind. However, we will see it out. He (Hands on hip must never be left unsaid unguarded. We shall have to take it in turns to be with him till the poison has worked its self out of his system."

(say louder) (Hands & hips) action

ger:- "Toad's still in bed". "can't get much (out of him exept)

(Say it sadly)

ad:- 'O, Leave him alone he wants nothing. perhaps he'll be better presently, It may pass off in time, don't be unduly anxious and so on. Now, you look out, Rat! when TOad's quiet and submissive, and playing at being the hero of a sunday-scho prize, then he's at his artfullest: There's sure to be something up. I know him. well, now I must be off"

(Happily)

t:- How are you to day, old chap

ad:- Thank you so much, Dear ratty! (so good of you to inquire! but first tell me how you are yourself and the world Mole?

"O, were alright", ~~replied the rat~~."

"More", ~~he added~~ ~~unnecessarily~~ is going for a run round with badger. They'll be out till luncheon time, so you and I can spend a plesant morning together, and I'll do my best to amuse.

TE Wind in the Willo

ole You've been a bit of a duffer this
oad time Ratty! Toad too, of all animals
hands

at He did it awfully well

odger He did awfully well

odger However talking won't mend matters
ded He's got clear away for the time that
erms certain.
One comfort is we're free now, and
need't waste any more of our precious
time doing sentry-go but we'd better
continue to sleep at Toad Hall for a
while longer. Toad may be brought
back at any moment - on a stretcher or
between two policemen

The Wind in the Willows.

I'm asraid you wont be wanted to-day," h
a-"Mr Toad has changed his mind. He will
not require a car. please understand this is
final. you neednt wait. "now then" " sirst os all
take thoose ridiculous things oss" (Toad)
" Shank" (badger) "what is the mening os this
outrage? I demand an instant explaiton. "

"take them oss him/then/youtuc," (Badger)
"you Rnew it ~~does~~ muse come to this/sooner
our later, Toad," (rat) "That's no good!"
"Talking to Toad'll never cure him. He'll say anyth
g!"

MR TOAD

Page 77

dger) another new and exceptionally powerfu
motor-Car will arrive at Toad Hall
on approval or return (hands on hip

t) right you are (Jump up ~~the~~

d Hallo come on you fellows you're
d just in time to come with me for
hips) a Jolly - to come for a Jolly - for a-er Joll

dger Take him inside (one arm out Strgt
and point finger

st - Bother see who it is at the door
int } Mole like a good chap since you've
ger } finished

adger - The hour has come

'
lole - What hour

adger - Whose hour you should rather say
Why toads hour
the hour of toad (Sit up straight)

lole - Toads hour of course Hooray
I remember now we'll teach him to be
a sensible Toad (Jump of a chair

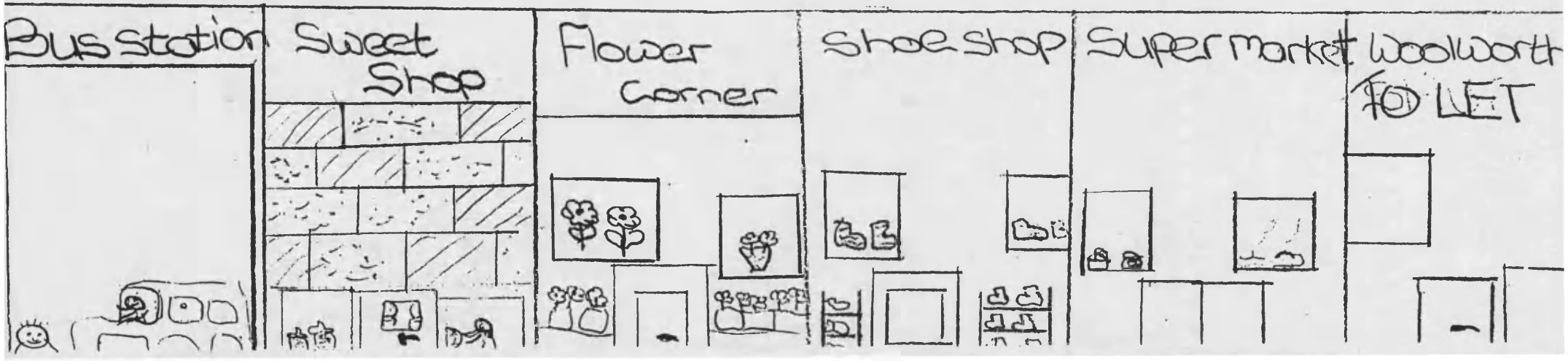
Appendix 8 Task 5

Tuesday 12 March

The flower corner

5 The shops next to the supermarket is the shoe shop and the emtey shop at the end

6 Mr greenwoods neighbours are the supermarket and the flower corner

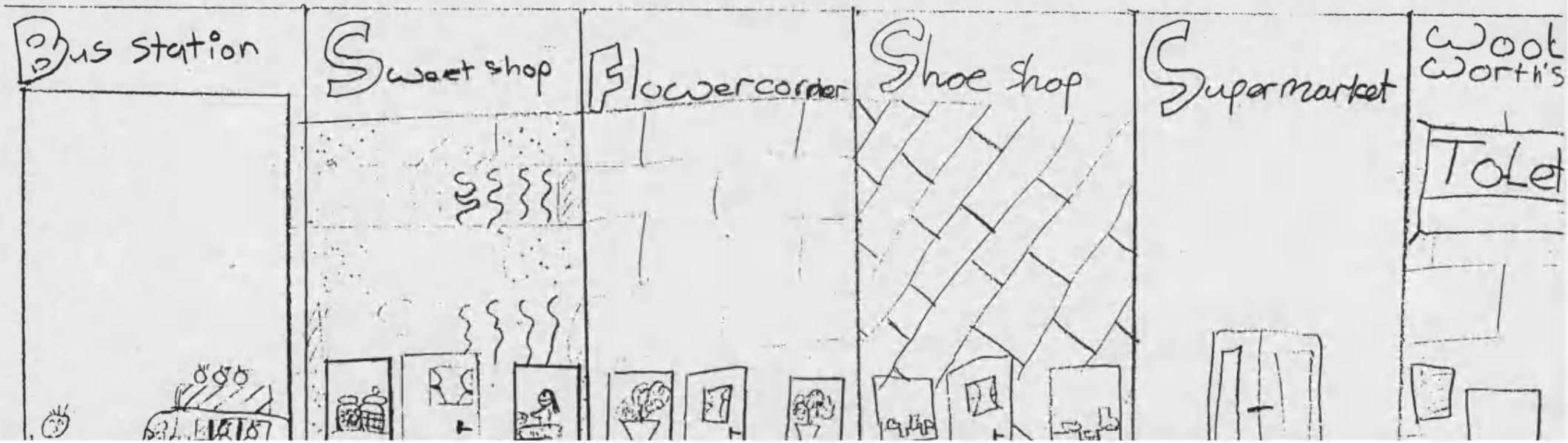


Tuesday 12th March

The Flower Corner

5) The shop's next to the Super market is the shoe shop and the empty shop on the

6) Mr greenwood's Neighbours are the flower corner & Supermarket



Appendix 8 Task 7

Review

What went well?

Why didn't we finish the task? We did not have a lot of time to finish the task. There was a lot of questions but we Probly would of finished it if We had all the grou.

Why?

How do you feel about not finishing?

Did you understand the task? We Feel upset that we did not finish it but We will work harder next time

Were you pleased with the end result?

Was everybody involved - working?

Could you improve on anything?

Did you help each other?

What problems did you have to overcome?

How did you overcome your problems?

Plan for next time:-

Bush Fire.

There are 3 boys their name are Graham Wallace and Harry.

The reason the boys were running is because of the fire.

The first then Wallace lost was his shoes.

When the boys thought they was safe they hid in a bush close to a partly constructed house.

The boys heard sirens wailing and the saw the headlamps of cars beaming and swooping around curves

The people in the first line might be there mums & Dads or the Police.

The boys were camping in the wood.

The boys wanted to find the creek so the could get some water to put the fire out.

Fire Bush

The boys might have wanted to build a fire to cook their food on but it got out of control.
We think it was an accident to start the fire.

The boys ran with panic because of the fire.

Task: As a group read the story and then answer the questions together.

The answers have to be presented to me in writing by playtime.
The work has to be a best copy.

Appendix 8

Task 8

Task: T8

Preparing to do the task:

How many parts are there to the task? 3

What are they? reading writeing and presentaion

What do you think you will learn from the task? reading and to co-operate togther

Who is it for? us to learn and Mrs chance to see how we work togther

How will we know if we have been successful? The Task will be finshed by 11.00Am

Planning the task

What do we know already? The Task

What ideas do we have? To finsh the Task by 11.00Am

What is each person going to do? Read and Write.

What do we need? Paper, pensil, The Task.

Are we ready to start? yes

Review

What went well? The Presentaion

Why? because we talked about the presentai before we did it

Did you understand the task? yes because we read it 3 or 4 timer

Were you pleased with the end result? yes because we finsh the Task on time and we was one of the groups that finshed

Was everybody involved - working? we did not work togther to begen with but geting to the end we worked hard

Could you improve on anything? yes we could work harder next time and faster

Did you help each other? yes we did mostly on are reading

What problems did you have to overcome? Shareing ideas

How did you overcome your problems? we talked abo it all

Plan for next time:- to work harder and get are work finshed

The Duchess is the snob of the lot.

The Duchess is vain

The Duchess is a bully to everyone.

The Duchess Thinks She is the best Pig of the lot.

N The Duchess is bossey and thinks she is the one oh can tell people what to do

D The Duchess is not patient with the animals

N What a good name said pig to rat it suits him from now on his name is Saddlebottom.

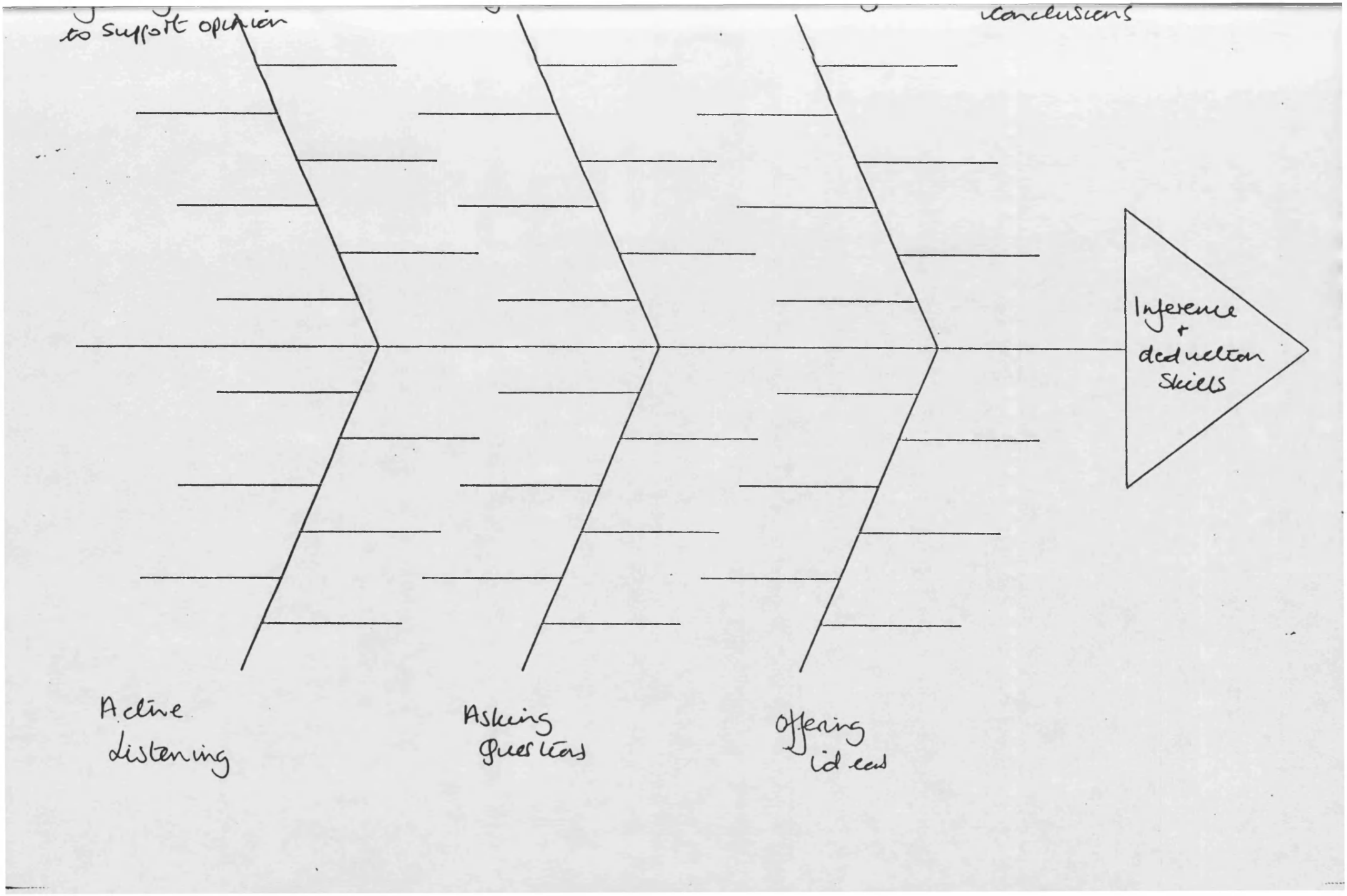
atD oh I'm really happy that you like it.

igE yes it is a really good name for him rat

APPENDIX 9

Teacher's documentation

APPENDIX 9a Fishbone diagramme


to support opinion
conclusions
Inference + deduction skills
Active listening
Asking questions
Offering ideas

APPENDIX 9b Task design planning sheet

Setting: We're Going on a Bear Hunt

TASK DESIGN – PLANNING SHEET			
Learning Intents	Task	Text/Resources	Assessement – What to Look For
to teach what a setting is focus - places more than one place)	Read the text carefully and make a list of the different places the characters go through.	We're Going on a Bear Hunt	can they make a list of different places)
	Imagine you are going on a lion hunt and draw five different places your characters go through.		can they draw 5 different settings)
to teach use of describing words relating to setting	Read 'We're Going on a Bear Hunt' and make a list of all the descriptive words used to describe the setting Now make use some descriptive words of your own to go with your 'Lion Hunt' book.		can they use descriptive words to describe setting

What Needs to be Developed.
(Extension activities)